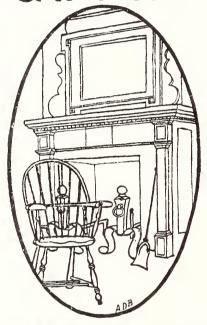


# WILLIAM HENRY CANNIFF



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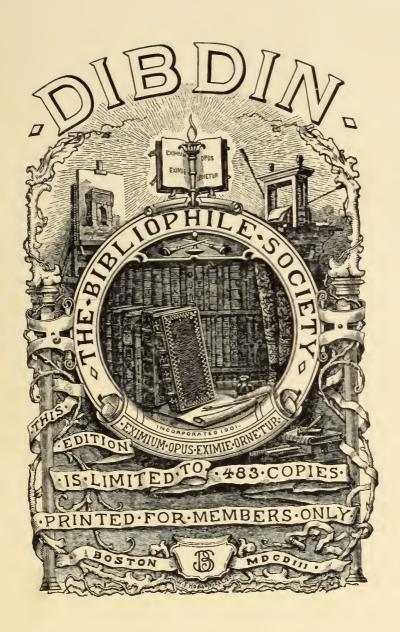


# THE BIBLIOMANIA

VOLUME I.

INTRODUCTION, RARE BOOKS AND THEIR VALUES, LETTER TO RICHARD HEBER Etc.





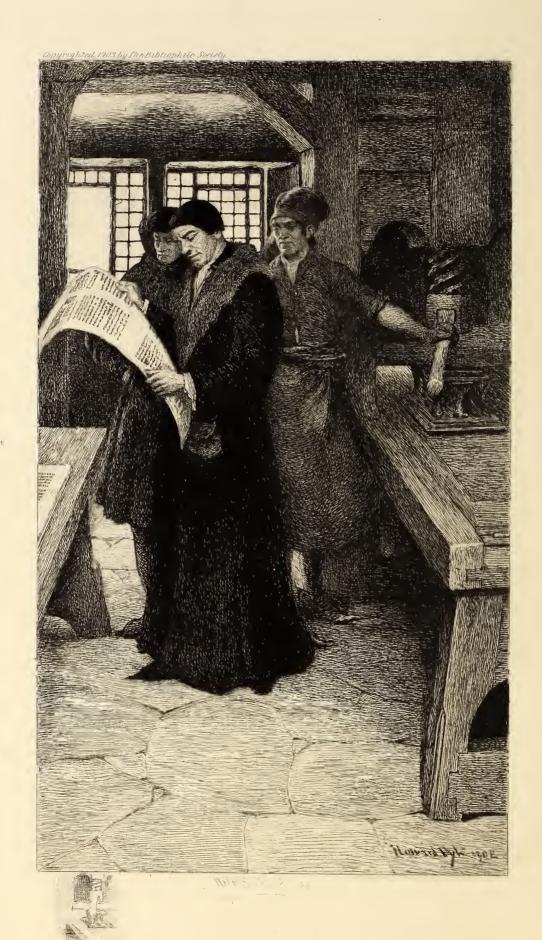
Six copies of this edition are printed on Japanese Vellum; one of which is assigned to the Library of the British Museum; one to the Library of Congress; one is presented to Doctor Richard Garnett; one is retained by the Society, and two will be sold by auction.



Four hundred and eighty-three copies of this edition have been issued to fill requisitions from members, and all over-sheets have been destroyed.

THE COUNCIL

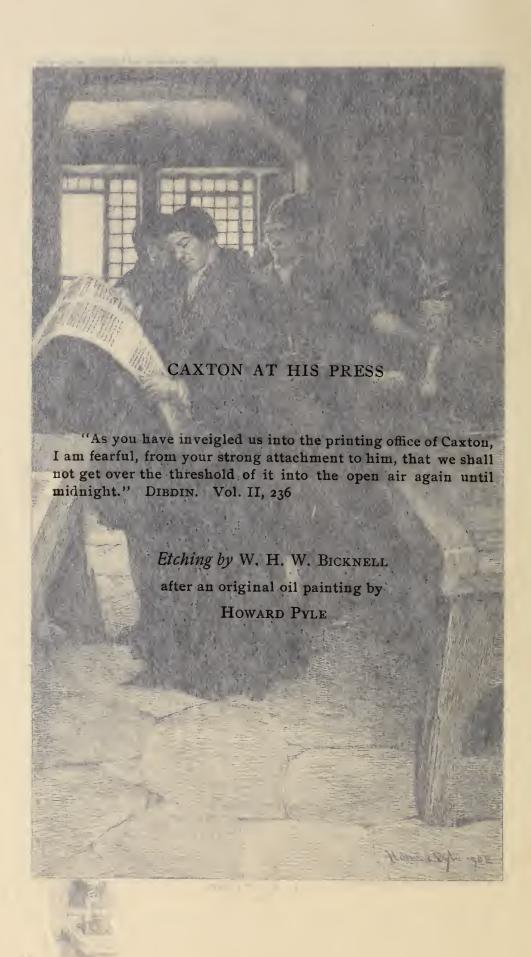




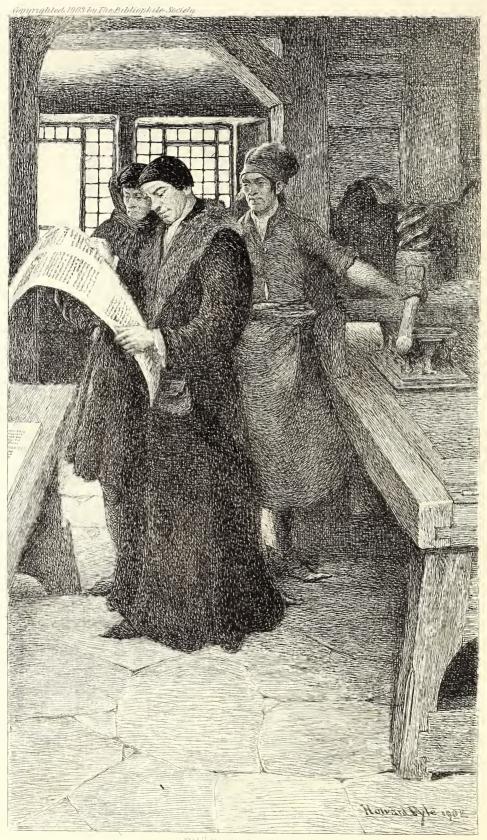
#### CAXTON AT HIS PRESS

"As you have inveigled us into the printing office of Caxton, I am fearful, from your strong attachment to him, that we shall not get over the threshold of it into the open air again until midnight." DIBDIN. Vol. II, 236

Etching by W. H. W. BICKNELL after an original oil painting by Howard Pyle







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#### CAXTON AT HIS PRESS

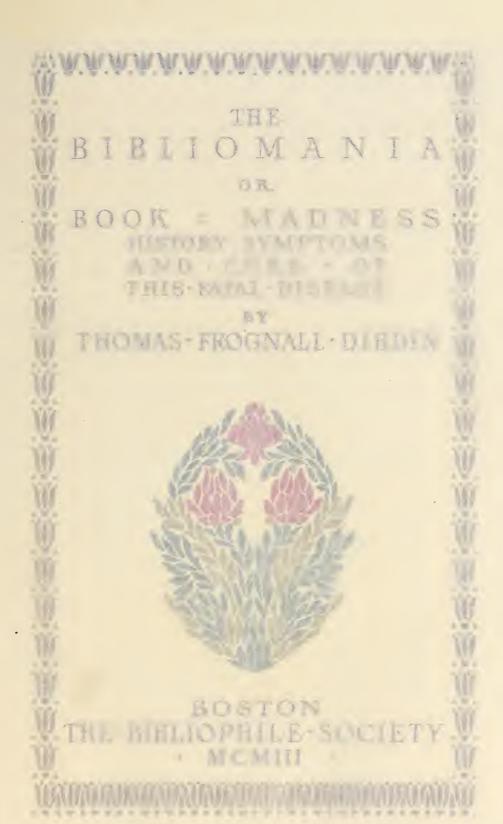
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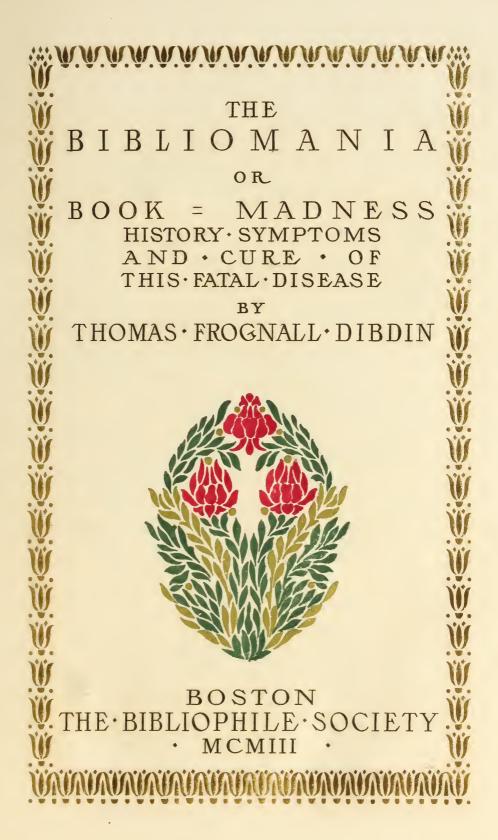


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Etching by W. H. W. BICKNELL after an original oil painting by
HOWARD PYLE







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#### LIST OF ILLUSTRATIONS

The illustrations in this work are from original oil paintings by Howard Pyle, made especially for The Bibliophile Society, to illustrate the Bibliomania. The etchings are by W. H. W. Bicknell, and appear in two printings, on Japanese vellum, remarque proof, and on Holland paper, without remarque.

Caxton at his Press . Frontispiece, Vol. I.

"Friar" Bacon . . Frontispiece, Vol. II.

Erasmus, Colet and More,
the noted bibliomaniacal triumvirate. Erasmus reading
to Colet and More . . Frontispiece, Vol. III.



THE Council of the Bibliophile Society has deliberated carefully on the choice of an appropriate publication to follow the nine-volume edition of Horace. It seemed advisable to select a prose work of somewhat smaller dimensions.

Several members of the Society suggested making an edition of *The Bibliomania*, by Thomas Frognall Dibdin, and the Council decided that as this work is a standard account of the pleasant "book-madness" which drives men into an irrepressible desire to possess themselves of everything connected with their specialty, it is peculiarly suited for bibliophiles, —especially as it prescribes mild antidotes for this infectious distraction,—and therefore selected it for the Society's second publication.

The Bibliomania was first composed in the form of a letter, addressed to a sympathetic friend, and was published in 1809, in a thin volume with an addendum of notes.

The following is taken from Dibdin's Advertisement printed in the first edition:

In laying before the public the following brief and superficial account of a disease, which, till it arrested the attention of Dr. Ferriar, had entirely escaped the sagacity of all ancient and modern physicians, it has been my object to touch chiefly on its leading characteristics; and to present the reader (in the language of my old friend Francis Quarles) with an "honest pennyworth" of information, which may, in the end, either suppress or soften the ravages of so destructive a malady. I might easily have swelled the size of this treatise by the introduction of much additional and not incurious matter, but I thought it most prudent to wait the issue of the present "recipe," at once simple in its composition and gentle in effects.

Kensington, June 5, 1809.

T. F. DIBDIN

A second edition published in 1811, presented the work entirely re-written in the form of a Bibliographical Romance in six Parts. A number of enthusiastic book-collectors were introduced under imaginary names, and their conversations, generally led by "Lysander,"—who was Dibdin himself,—related to the history of books and of book-collecting; often varied by fanciful, and sometimes humorous, episodes and incidents. The facts thus gathered together were confirmed by a great body of

notes in which a multitude of details as to bookprices, remarkable auctions, priced catalogues, dispersion of libraries, and incidents in the lives of famous collectors were introduced, together with rare and curious poems, entertaining anecdotes and choice items of bibliographical lore.

The following "Address to the Reader" is reprinted from the author's edition issued in 1811:

A short time after the publication of the first edition of this work, a very worthy and shrewd Bibliomaniac, accidentally meeting me, exclaimed that "the book would do," but that there was "not gall enough in it."

As he was himself a book-auction-loving Bibliomaniac, I was resolved, in a future edition, to gratify him and similar collectors by writing Part III. of the present impression, the motto of which may probably

meet their approbation.

It will be evident, on a slight inspection of the present edition, that it is so much altered and enlarged as to assume the character of a new work. This has not been done without mature reflection; and a long-cherished hope of making it permanently useful to a large class of general readers, as well as to book-collectors and bibliographers.

It appeared to me that notices of such truly valuable, and oftentimes curious and rare books as the ensuing pages describe, but more especially a *Personal History of Literature*, in the characters of Collectors of Books, had long been a desideratum even with classical students; and in adopting the present form of publication my chief object was to relieve the dry-

ness of a didactic style by the introduction of *Dramatis Personæ*.

The worthy gentlemen, by whom the Drama is conducted, may be called by some, merely wooden machines or pegs to hang notes upon, but I shall not be disposed to quarrel with any criticism which may be passed upon their acting, so long as the greater part of the information to which their dialogue gives rise may be thought serviceable to the real interests of

Literature and Bibliography.

It remains only to add that the present work was undertaken to relieve, in a great measure, the anguish of mind arising from a severe domestic affliction; and if the voice of those whom we tenderly loved, whether parent or child, could be heard from the grave, I trust it would convey the sound of approbation for thus having filled a part of the measure of that time which every hour brings us nearer to those from whom we are separated.

And now, benevolent reader, in promising thee as much amusement and instruction as ever were offered in a single volume of a nature like to the present, I bid thee farewell in the language of Vogt, who thus praises the subject of which we are about to treat:

"Quis non amabilem eam laudabit insaniam, quæ universæ rei litterariæ non obfuit, sed profuit; bistoriæ litterariæ doctrinam insigniter locupletavit; ingentemque exercitum voluminum, quibus alias aut in remotiora Bibliothecarum publicarum scrinia commigrandum erat, aut plane pereundum, a carceribus et interitu vindicavit, exoptatissimæque luci et eruditorum usui multiplici feliciter restituit?"

Kensington, March 25, 1811.

T. F. DIBDIN

In 1843, when Dibdin was sixty-seven years old, a third edition was brought out under his personal direction. The portly and rather cumbersome volume included a reprint of the first edition with the notes unchanged and a reproduction of the second edition, also with the notes, and several supplements giving a key to most of the characters, which had become unintelligible to the readers of a new generation.

This was the last edition with which the author himself was personally identified; it was prefaced with the following note:

The public may not be altogether unprepared for the re-appearance of *The Bibliomania* in a more attractive garb than heretofore; and, in consequence, more in uniformity with the previous publications of the author.

More than thirty years have elapsed since the last edition—an edition which has become so scarce that there seemed to be no reasonable objection why the possessors of the other works of the author should be deprived of an opportunity of adding the present to the number; and although this re-impression may on first glance appear something like a violation of contract with the public, yet when the length of time which has elapsed and the smallness of the price of the preceding impression be considered, there does not appear to be any very serious obstacle to the present re-publication,—the more so, as the number of copies is limited to five hundred.

Another consideration deeply impressed itself upon the mind of the author. The course of thirty years has necessarily brought changes and alterations amongst "men and things." The dart of death has been so busy during this period that, of the Bibliomaniacs so plentifully recorded in the previous work, scarcely three—including the author—have survived. This has furnished a monitory theme for the Appendix [Supplement] which, to the friends both of the dead and the living, cannot be perused without sympathising emotions.

"A sigh the absent claim, the dead a tear."

The changes and alterations in "things,"—that is to say in *The Bibliomania* itself—have been equally capricious and unaccountable; our countrymen being, in these days, to the full as fond of novelty and variety as in those of Henry the Eighth. Dr. Boord, who wrote his *Introduction of Knowledge* in the year 1542, and dedicated it to the Princess Mary, thus observes of our countrymen:

I am an Englishman, and naked do I stand here, Musing in my mind what raiment I shall wear; For now I will wear this, and now I will wear that, Now I will wear I cannot tell what.

But I apprehend the general apathy of Bibliomaniacs to be in a great measure attributable to the vast influx of books of every description from the Continent, owing to the long continuance of peace; and yet in the appearance of what are called English Rarities, the market seems to be almost as barren as ever. The wounds inflicted in the *Heberian* contest have gradually healed, and are subsiding into forgetfulness, excepting where from collateral causes there

are too many striking reasons to remember their existence.

Another motive may be humbly yet confidently assigned for the re-appearance of this work. It was thought by its late proprietor, Mr. Edward Walmsley, to whose cost and liberality this edition owes its appearance, to be a volume in itself of pleasant and profitable perusal, composed perhaps in a quaint and original style, but in accordance with the characters of the *Dramatis Personæ*.

Be this as it may, it is a work divested of all acrimonious feeling, is applicable to all classes of society, to whom harmless enthusiasm cannot be offensive, and is based upon a foundation not likely to be speedily undermined.

May 1, 1842.

T. F. DIBDIN

All these original editions have become more or less rare, and there is at the present time no satisfactory library or other edition to be found in the market.

In preparing the Bibliophile edition of *The Bibliomania*, the editors were at once confronted with the problem of dividing the one volume of nearly eight hundred pages into convenient-sized volumes so as to allow an harmonious arrangement of the material, both old and new, in suitable and attractive form. It seemed advisable to reproduce the text of the first edition, but to omit many of the notes, on the

ground that they were to be found generally intact,—though with additions, often very extensive,—in the notes to the Romance.

Many of these notes, making no interruption in the flow of discourse or the liveliness of conversation, have been incorporated into the text in a smaller size of type. Thus, when Lysander — who represents the author himself — is talking, the additional information or citation which he relegates to a foot-note is appropriately inserted, doing no violence to his narrative, and preserving the symmetry and beauty of the page by doing away with the foot-notes. On the other hand, many other notes furnishing an extraordinary amount of curious information and entertainment would come in such a way as to destroy the dialogue or break the continuity of the narration. These sometimes extend to great length and include long lists of catalogues or classified summaries of book-treasures dispersed under the hammer of famous auctioneers. They have been relegated to a separate volume.

As the work is not intended to be a microscopic or slavish reproduction of the original, but rather an attractive set of shapely volumes to be read for profit and pleasure, or for biblio-

graphical reference, a large discretion has been followed in putting the material into shape. The editors have had no hesitation in correcting many actual errors in spelling or in fact, or in reducing the bulk of Dibdin's notes by expunging certain passages which occupied much space without corresponding advantage. Nothing of significance, however, has been sacrificed.

The work has been enriched by a valuable bibliographical study in which is given a very careful account of the most memorable prices brought by auction or private sale of notable books or editions during the last two hundred years. This important labour has been ably performed by Mr. William P. Cutter, Chief of the Order Division of the Library of Congress. Mr. Cutter has had unexampled opportunities of making his statistics full and accurate, and his article is the result of many months of skillful research. Many of the books thus commemorated are mentioned by Dibdin and furnish a vivid illustration of the curious fluctuations in popularity and price which books have undergone, and particularly of the enormous increase which has accompanied the value of restricted and privately printed edi-

tions. This feature cannot fail to be of the deepest interest to all book lovers.

The Council gratefully acknowledges its indebtedness to Doctor Richard Garnett for the general introduction, prepared especially for the Bibliophile edition, and for which he would accept no compensation other than a presentation copy of the edition.

It is a pleasurable privilege to call attention to the frontispieces to the four volumes. These have been reproduced from large oil paintings made especially for the Society by Mr. Howard Pyle, and embody the happy results of his ripest genius.

A new and complete biographical index to the work has been prepared and will be found in the back of Volume IV.

The first part of the nineteenth century, or for the sake of a precise date we may say the century until the death of the most illustrious of bibliomaniacs, Earl Spencer, in 1834, was the heroic age of Bibliomania in England.

It is true that in consideration of some prices for books recently obtained, this honour might almost be claimed for our own age, which, if it has allowed the value of classical editiones principes to drop to a point far below the appraisement of our ancestors, has carried the Shakespeare folios and the Gutenberg Bible to heights of which they never dreamed, and has excogitated new classes of bibliographical rarities and curiosities unknown to them. But this enhancement of values is partly owing to the multiplication of persons able to afford luxuries, and partly to the operation of the law which in so many cases proportions the value of an object to its rarity.

Book-buying is consequently a more matter-

of-fact pursuit than of old, and is deficient in the fine chivalric spirit of the period when books were regarded rather as prizes of valour than as mercantile commodities, and purchasers sallied forth to the auction room in the spirit of knights tilting at giants, whom posterity, alas! has in some instances pronounced but windmills. Was it not the very spirit of knighterrantry when the glory of possessing a unique perfect copy could extort four hundred and fifty pounds for each of the five leaves of a Boccaccio?

Again, the heroic age, to be recognised, needs a poet. No such man has yet arisen among us, even though he may not improbably even now lie concealed in our midst. The Bibliomania of the nineteenth century had its laureate in Thomas Frognall Dibdin; and as long as his Bibliomania and Reminiscences continue to be read, it is not likely to lose its reputation as an era of mighty book-buyers and mighty book-sellers.

It certainly seems surprising that Thomas Frognall Dibdin should have been the laureate of anything. He was a very foolish man—not more foolish perhaps than Boswell; but Boswell's folly excites our amusement, and

Dibdin's our compassion. Boswell, moreover, is a great literary artist, while Dibdin's diffuseness is too often void of everything but grandiloquence. Worse, for one who had attained such a position as that of Earl Spencer's librarian, he was a singularly ignorant person. He could not, it is said, read early Greek type: and true it is that immediately after accusing Haslewood of not knowing the difference between buic and bis, he praises that antiquary's discovery of the authorship of "Drunken Barnaby" as his εῦρηκα. His more exact successors are never weary of anathematising his inaccuracies and blunders.

We will not swell the chorus, but rather remark, as piety to our author enjoins, that after all he has proved his qualification for the place he holds in literature, by getting and keeping it. There can be but one explanation,—he takes precedence of much abler bibliographers by virtue of his superior passion and earnestness. What with them is a scientific pursuit is with him a consuming flame. He lives, breathes and has his being among books. If he is an idiot in general, in this particular department he is an inspired idiot,—an exceptional production of nature. To Huxley he would have seemed a

hopelessly ineffectual person, and yet, in a queer way of his own, he does illustrate Huxley's maxim that character counts for more than ability. He also exemplifies one of the fundamental maxims of Bibliomania—the preciousness of the unique publication. He is such a publication in his own person.

We shall see many more Hains and Brunets ere we see another Dibdin. It follows that, the charm and value of his writings residing chiefly in his own personality, his autobiographic and egotistic works, such as Bibliomania and the Reminiscences, are likely to be more meritorious as well as more attractive than his lame attempts at scientific bibliography. An exception must be made in some measure in favour of the Bibliotheca Spenceriana and Ædes Althorpianæ: not certainly for any merit of execution, but from the magnificent form of the publications, the great worth of the objects described,—and the improbability, as would appear, of any improved edition being issued for the present.

Yet another attraction of Dibdin may be noted, which more modern writers can scarcely share with him,—his reverential attitude towards the giants of ancient bibliography, such as Audiffredi, Meerman, Maittaire, and De Bure.

The works of these men, so worthy of esteem in their day, are now not so much superseded as antiquated; they remain unsurpassed in their own line, but this line is seldom travelled. The modern bibliographer may and does consult them; but he can hardly feel in touch with them. Dibdin was far from being the only man of his time to appreciate their worth; but he was the only man who could, or at least who did, treat of those authors as though they were living men, lexicographers rather than lexicons. At the same time he is himself a man of his own day; and hence, though scarcely deserving to be called a bibliographer, he acquires real importance as a link between the ancient and modern ages of bibliography. He is further occasionally useful by directing attention to such forgotten stores of information as Wolfius's Lectiones Memorabiles et Reconditæ.

The first edition of *Bibliomania* was issued in 1809, when Dibdin might be fairly said to have adopted bibliography as a profession, combined with clerical duty. Born in 1776, bereaved at an early age of both his parents, brought up by a maternal uncle, educated at various schools,—one of them, singularly enough, the very institution at Brentford which was afterward to

try the sensitive spirit of Shelley,—he began life as a lawyer, studying under Basil Montagu. His aptitude for the law must have been small indeed, and it is no wonder that he soon betook himself to the still pastures of the Church. As far as orthodox opinions and a kind heart were qualifications, he assuredly did no discredit to his profession, but professional he never can have been. A successful work on classical bibliography, albeit a mere adaptation of one of greater age and authority, had gained him the ear of the literary public, the favour of Earl Spencer, and the run of the Althorp library.

In 1809, he was a recognised member of the bibliomaniac circle, with sufficient authority to found three years later the Roxburghe Club in memory of the great Roxburghe sale, where occurred the famous duel for the Boccaccio. In 1811 appeared a second edition of *Bibliomania*, with reference to which he writes to Bliss in the correspondence from which we shall shortly give extracts:

The *Bibliomania* is just out of print. It will never be reprinted. Treasure your copy for the sake of the pretty woodcuts never again to appear.

The advice was not bad if Bliss's copy was one of the limited large-paper issue which, ac-

cording to the Gentleman's Magazine, having been issued at ten guineas, at one time sold for fifty. In fact the book never was reprinted until 1842, and then under the compulsion of Poverty and Necessity. In 1811 these spectres were still more remote; and we may think of Dibdin as his portrait represents him, a bright-eyed, bright-faced being, the almost Puck-like expression of the lower features contending for predominance with the lofty brow and dangerous development of the ideal region.

The general scheme of Dibdin's work may be compared to one of far higher merit, Izaak Walton's Angler, "an amusing little book," he condescendingly calls it. Each aims at conveying information through the medium of an imaginary situation and personages; but Walton as far surpassed Dibdin in the art of communicating knowledge as in beauty of style and the delineation of character. Walton can make and in innumerable instances has made the angler; Dibdin can at most only stimulate the bibliographer. The attempt to criticise so effusive and elusive a book as Bibliomania may well remind us of the problem proposed by the poet,

To grasp the eel of Science by the tail.

It is necessary to accommodate ourselves to

our author's waywardness, and to touch upon the points that occur to us in his own desultory and anecdotic fashion. We have mentioned one of the book's strongest points, the fine pervading atmosphere of old-fashioned bibliography. This might have been even more notable if Dibdin had dwelt not merely upon the bibliographers but upon the bibliomaniacs of the Continent, a class of men more intimately connected with his theme. He might have found material in many quarters, especially in the correspondence and *Pinacotheca* of Nicius Erythræus.

The neglect of this delightful writer is probably due to the fact that, writing about the time (1638) when Milton's Italian hosts themselves confessed the decay of their literature, a large proportion of his sketches relate to persons now entirely forgotten. But this really does not matter. Nicius is among gossips what Miss Austen is among novelists: he is almost at his best when handling pedants and bores. The subject is a mere tool to tap his reservoir of pleasantry, and it is by no means necessary that it should be made of or adorned with precious metal like the hatchet that cuts the cable at a ship-launch.

Although Bibliomania is far from a passion with him, we learn incidentally many particulars which Dibdin might well have borrowed. He might have told how Gabriel Naudé, employed to purchase books for the Mazarin Library, having bought up every book there was to buy in Paris and Belgium, proceeded to Italy and "devastated the booksellers' shops as if by a whirlwind," making all the while such bargains that after his departure the vendor suspected witchcraft, and vowed that he would have fared better with the grocer or the butter-"Did you ever see our Naudé coming out of a bookseller's shop, you could never help laughing, so covered from head to foot is he with cobwebs, and that learned dust which sticks to books, from which neither thumps nor brushes, it seems, would ever be able to free him "

Dibdin, who tells us little about binders and bindings, might have derived from Nicius the rare character of the learned physician Demetrio Canevaro, so liberal in the bindings in which he arrayed his choicest books, and his testamentary dispositions respecting them; so penurious in his habits that, unless when dining out, he never tasted anything that any sumptuary law

could have forbidden in any age; and died rebuking his nurse for wiping his face with a new napkin, as if there had not been a tattered one upon the premises.

Naudé and Canevaro are men of renown in bibliographic annals, but, except for Nicius, we should never have known of the mighty bookhunter Prosper Podianus, who got more books for less money than any man of his age, but lost many of them from his wife's habit of paying his tradesmen with them.

Dibdin is by no means so racy as Nicius, who was by far his superior in literary talent, and could moreover take liberties with the dead, while when the earlier editions of *Bibliomania* were published, "Hortensius" and "Prospero" and "Rinaldo," so shadowy in its pages, were substantial personages in real life, each possessed, it may be, of

A staff, a staff of a good oak graff, That is both stout and stiff—

and at all events competent to advise with a solicitor.

When much later in life Dibdin republished the book with extensive additions, he expressed himself with more freedom; while it must be

said to his honour that in neither edition does he betray any disposition to intrude upon the sanctities of private life, or to make capital by retailing his reminiscences, except when these directly concern himself. He may well be forgiven for recording his having played Talleyrand to Douce's Napoleon, when the antiquary, like the Corsican, was suddenly seized with epilepsy.

A certain acerbity in his notice of Douce may be attributed to a feeling that Douce might have dealt with him more liberally in his will, and that he had been defrauded of reasonable expectations by the interposition of that voracious monster, the residuary legatee.

Douce himself had shone brightly in that capacity, having been one of the residuary legatees of the sculptor Nollekens, which accounts for the ill-nature as the ill-nature accounts for the humour of that most amusing but not entirely creditable production, the Life of Nollekens by John Thomas Smith. Smith, finding his expectations disappointed by the will, adopted Mr. Puff's method with respect to his description of Queen Elizabeth's side-saddle, so cruelly cut out by the players, and printed

it every word, including a multitude of codicils, with strictest attention to the preservation of the beauties of the testator's orthography.

Douce disappointed the British Museum as he disappointed Dibdin: it had been thought that, as a former Keeper of Manuscripts, he would have bequeathed his collections to the national institution; but the blandishments of Dr. Bandinel, it was said, diverted them to the Bodleian. The Museum got nothing except two books, worthless on the testator's own showing, topographical works of "that blockhead Whitaker," enriched indeed with copious and withering annotations by himself, which he was determined should be preserved in sæcula sæculorum. Decidedly Douce was doucer in name than nature. He further bequeathed, to be opened at the end of the century, a sealed box of papers which, from the precautions prescribed, might be imagined to be of vast importance; but it is understood that they contain hardly anything of interest.

Parallel with Dibdin's interposition at Douce's epilepsy is his discovery of the will of Richard Heber among his books; guided

as he admits, by a stray guinea which had not, like Dr. Barrett's, rolled into a rat-hole.\*

When the will was discovered, nevertheless, it was found to be deficient in any provision for the disposition of the books, though allotting other property to the amount of two hundred thousand pounds. It took three years to sell the library, which was at the time located in

\* Dr. John Barrett, Fellow of Trinity College, Dublin, although a great benefactor to his University at his death, was noted during his life for his penurious habits. On one occasion, however, he was miraculously moved to lend a guinea to a student; not, however, in the street where the favour was solicited, for a man of Dr. Barrett's plain living and high thinking could not be expected to carry so enormous a sum upon his person, like an ostentatious

capitalist.

The student consequently accompanied the doctor to his room, where a bag bulging with guineas - one among many - was produced, and a single coin extracted and handed to the petitioner. The doctor then proceeded to retie the bag; but the weight was too great, the bottom gave way, and the guineas were scattered all over the chamber. With the unreflecting enthusiasm of youth, the student went down on hands and knees to assist in gathering them up, but the doctor would have none of that. "Jump upon the table, Jack!" he cried, "jump upon the table!" Jack jumped upon the table accordingly, and there remained until the doctor had picked up every guinea he could find, when he was allowed to depart. Meeting the doctor in the street next day, he expressed a hope that all the guineas had been recovered. "All but one, Jack," replied the doctor, "all but one; and that one, Jack, may have rolled into a rathole, or it may not!"

three cities, while parcels of pamphlets and minor books belonging to it lay about all over the Continent. Very many, however, were duplicates and triplicates. "No gentleman," Heber had been wont to say, "can do without three copies of a book, one for show, one for use, and the third for borrowers."

In the line of conduct dictated by this maxim he is said to have been imitated — not however on the ground of principle, but on that of expediency — by another bibliomaniac, whose star rose as his was setting, Mr. James Crossley, of Manchester. When Mr. Crossley's huge library came to be sold it was found that many books were represented in it three or four times over, — not that Mr. Crossley had any special attachment for duplicates, but because he could rarely find a book in his own library, and, when one was wanted, preferred buying another copy outright to the fatigue and vexation of a search.

Dibdin admits the difficulty of distinguishing between the bibliomaniac proper who collects books simply as rarities, and the collector who accumulates with a view to some useful purpose. A man who should collect vellum books, for example, simply as books printed

upon vellum, would be an example of the former class; but a collector only of vellum liturgies might claim to be registered in the latter. In such collectors as Grenville and Cracherode the elements are evenly mixed; in George the Third and his librarian, Bibliomania retired much into the background; in Sir Hans Sloane it is hardly discernible. If, nevertheless, Sloane had bequeathed the nation nothing but his library, Dibdin could not have omitted him; the superior celebrity of his natural-history collection has eclipsed his well-earned fame as a collector of books and manuscripts.

Of his library, Kalm, the Swedish traveller in North America, who saw it in 1748, testifies: "It contains more than 48,000 volumes, upon whose external ornament nothing is spared. I think I may say that no private collection is to be compared to it." Kalm also describes a remarkable revolving readingstand, devised to allow of the simultaneous inspection of a number of portfolios of dried plants, but which might have served equally well for books. It ought to have been preserved in the Museum, but was probably regarded as furniture, and withheld by the executors. Sloane possessed at least one quality

of the bibliomaniac,—sensitiveness to the condition of his books, the memory of which yet lingered when "Ephraim Hardcastle" (W. H. Pyne) wrote his Wine and Walnuts in 1823:

The precise old gentleman! He used to be so out of temper when they spilled the coffee on his carpet, and that reminds me of Handel, whom I can well recollect. He was there one evening (as I heard him relate) and inadvertently laid his muffin on one

of the old knight's books.

"To be sure it was a gareless trick," said the great composer, "put it tid no monstrous mischief; put it but the old poog-vorm treadfully out of sorts. I offered my best apologies, but the old miser would not have done with it. 'It is really a want of feeling to do these things,' said Sir Hans. 'If it had been a biscuit it would not have mattered; but muffin and butter — only think, Mr. Martin Folkes.'" [Martin Folkes succeeded Sir Hans Sloane as President of the Royal Society, and was also President of the Society of Antiquaries.]

It must notwithstanding be admitted that the love of books was but a secondary passion with Sir Hans Sloane, and that he would not have collected them if they had not illustrated his favourite pursuits of medicine and natural history. Examples of bibliophiles of the Heber and Podianus type, attached to books simply as books, are more uncommon. Beckford de-

serves to figure on the list; so, probably, does the late Mr. R. S. Turner, to whom it must have seemed a sufficient recommendation for anything that it should be a curiosity of belleslettres.

Of those who since Dibdin's time have collected in the spirit of Sir Hans Sloane, none are more illustrious than Lord Acton, who was made a bibliophile by history and jurisprudence, as Sir Hans by natural history and medicine. A ruling passion of this nature will tend to limit the scope of a library, as, when the collector finds that he is acquiring celebrity on the strength of some particular department, he is naturally disposed to concentrate his efforts in this direction. Some seem to care for nothing that does not illustrate the history of printing: Dr. Samuel Butler was great only in Alduses. Mr. Locker-Lampson would hardly have bought anything that could not be classified as belles-lettres. Mr. Christie Miller, who would give anything for the English rarity, could seldom be tempted by the foreigner.

Yet a special and limited object will sometimes carry a man very far, as in the case of the late Mr. Frederickson of New York, primarily a Shelley collector, but whose taste led him into

such by-paths that he was fain to acquire—along with numerous other publications, at first sight equally unrelated to his subject—the report of the trial arising out of the "Manchester massacre" of 1819, inasmuch as that transaction was the theme of Shelley's Masque of Anarchy.

We must not, however, linger too long with individual collectors, but pass on to note briefly the points in which Dibdin's bibliomaniacal ideal contrasts with the tastes of our own day. On many points there is no room for difference. Vellum, black-letter, rarity, condition, priority or special illustration of an edition, historical or biographical association, autograph inscription or MS. commentary, must ever be recognised as important factors in the value of a book.

Vicissitude has rather been experienced in the estimation accorded to particular classes of books; thus the editiones principes of the classics, unless when remarkable monuments of early printing, have greatly fallen in value, and the printer has in some measure taken the place of the author. On the other hand the great development of modern literature has produced a swarm of new editiones principes. The vast en-

hancement in the value of early English classics may be regarded as the natural consequence of augmented wealth; but the feeling which makes an early Keats or Browning precious is one which Dibdin, even if he had recognised the merits of the poets, would have found difficult to understand.

The adoration of original bindings is another modern development. Dibdin has surprisingly little to say on the subject of bindings; not indeed that he is wholly indifferent to it, for he distinctly pronounces, "A rational man can wish for nothing better than a book once well bound." But by well he means bandsomely and substantially, virtues of small account at best in the eyes of the modern bibliomaniac, and grievous iniquities if a shabby but original cover has been improved away by them.

Without doubt the Spencer, Greenville and other important libraries formed in Dibdin's day have been depreciated by large percentages by their owners' allegiance to what they deemed the self-evident maxim that a good book deserves a good binding. The modern fancy for original wrappers, and the recent Italian invention of selling the binding without the book, would also have filled Dibdin with amaze-

ment. Whether they are sane or insane we do not pronounce; but at all events the question admits of discussion, which is not the case with any of the articles of the bibliophile's creed as propounded by Dibdin.

There are, no doubt, instances of the value of entire libraries being enhanced by novel bindings, but these have been when the books have been devoid of special bibliographic interest. One is that of McCulloch's library of books of political economy, which we mention principally for the sake of recording a stupendous misprint in Disraeli's account of it in his letters to his sister. After praising the elegance of McCulloch's bindings, he is made by the printer to say, "In fact, he is a BEAR with his books." It is needless to observe that Bruin is the very last animal to which Disraeli or any one else would have compared a tasteful collector and adorner of printed volumes. He must have written beau.

On one point, indeed, we deem Dibdin censurable, his indulgence to the atrocious practice of "grangerising," or depriving a multitude of books of all artistic or commercial worth for the ornament of one. If the interleaver would be content with autograph letters his conduct

would be laudable, but the pillage of engravings is sheer barbarism. Yet even here, as Alexander and the robber, let moralists say what they please, will always be judged differently; as the big flies break through the webs that hold the little ones: so, while we anathematise the wretch who has ruined a dozen fine books to adorn one mediocre volume, we stand in awe before the magnificent devastator who has destroyed hundreds to fashion the Bodleian Clarendon, and cannot bring ourselves to wish his work undone.

It may further be remarked that, while there seems nothing highly intellectual about this class of literary or pictorial compilation, the standard of its worth is dictated by Beauty, not Utility. Nothing of the kind is more substantially valuable than the vast scissors and paste collections of Francis Place in the British Museum, formed by many years' systematic excision and arrangement of hosts of newspaper paragraphs relating to public questions of the greatest concern, and steadily gaining in historical what they may lose in immediate interest; yet, could they be offered for sale, their commercial value would prove to be small.

Dibdin's character is vividly sketched by

himself in his writings, and the chief interest of his correspondence consists in the confirmation which it lends to the accuracy of the portrait. In the British Museum is a collection of his letters to Dr. Philip Bliss, famed as the editor of Wood's Athenæ, extending over nearly forty years. The cordial friendship of the two men affords an illustration of the affinity of contrasts, for no beings could be more dissimilar than the irregular and impulsive Dibdin and the precise and methodical registrar of the University. Bliss was eleven years younger than Dibdin, who in the early stages of their correspondence seems disposed to allow himself some freedom with his young friend:

Dec. 17, 1814.

My Rib and Chicks are well, and desire their hearty and brave commendations to you. When you come here [to Kensington] we are resolved upon having Lindsey the hair-dresser (I take it for granted you know him) to trim your head as we please; and my eldest daughter (whom I believe you knew at Oxford) says we must begin by shaving off those oblong whiskers about your throat.

Bliss, however, was to increase while Dibdin was to decrease. The next extract reveals the principal cause of the latter's decline and fall,—the undertaking extensive literary specula-

tions which even if sound he was incompetent to manage, and which should have been left to the publishers:

April 11, 1816.

Never was I better, and never did I stand so much in need of health and spirits, for my Decameronic labours are mighty and unremitting. All former fagging is almost foolery to it. One of my "Days" is printed off, and a most comical and brilliant affair it is; but I complain bitterly of want of money, having devoted now nearly £1600 to drawings and prints in copper and wood. Gaffer Swann has touched me for upwards of £200 already for paper, and what will Gaffer Bulmer do, think you?

This relates to the Bibliographical Decameron, which was published in 1817, and proved successful in a pecuniary point of view. If Dibdin had known where to stop! The next passages concern the Bibliographical, Antiquarian, and Picturesque Tour in France and Germany, published in 1821, a book involving immense expense in illustration:

April 20, 1819.

The whole expenses, amounting to many thousand pounds sterling, are upon my shoulders. Every full subscriber is of importance. Shall I despair of my own college? Forbidit, genius of Rawlinson and Laud!

These eminent benefactors of the University had been members of St. John's College, to which Dibdin and Bliss also belonged.

Feb. 3, 1821.

I am at this moment occupying all my leisure time (if I have any) in writing letters, more or less civil, circuitous and courtly, to the subscribers for my *Tour*, to advance me half the subscription money, as I am absolutely without a drop of water to float my boat. In ten days I shall be quite, and perhaps irrecoverably, aground. My spirit and love of virtù will doubtless shorten my days.

The work will be out in about fourscore days, and I can fearlessly and triumphantly assert that it will be by much and by far the most brilliant and interesting publication which has ever claimed Rosicrucius

for its author.

"Rosicrucius" is the name which Dibdin bestowed upon himself in Bibliomania. His estimate of the literary value of his new work was not generally shared by its readers. "A capital book," ran one critical verdict, "if the letter-press had been omitted." "Amusing, but abounds with follies and errors," pronounces a kindly biographer. One error which occasioned him especial annoyance, as a sin against his own Alma Mater, was his assertion that Oxford University had reprinted Schweighäuser's edition of Herodotus without acknowledgment, whereas it had not reprinted it at all.

Dibdin had probably thrown out signals of distress, for in 1823 and 1824 his means,

which, apart from the profit of his writings, had previously been derived from the proceeds of sundry preacherships, were, through the patronage of Earl Spencer, successively augmented by a country and a town living, held together. At the beginning of the former year he seemed for a time to have a prospect of succeeding the Rev. Thomas Maurice, then in bad health, as assistant keeper of MSS. at the British Museum. Maurice's immediate official superior was Sir Henry Ellis, afterward principal librarian, then plain Mr. and keeper of MSS. Ellis writes to Bliss:

Jan. 14, 1823.

Dibdin's labours have certainly not been hitherto rewarded as they ought to have been. He is a good-humoured fellow, and I heartily wish him success in anything that may improve his means.

Maurice lingered till March, 1824, ere which time Dibdin must have lost the hope of succeeding him, if he be really the author of a pamphlet attributed to him protesting against the donation of the King's Library to the Museum, and suggesting that on the contrary the old royal collection should be brought back to Buckingham House and incorporated with it. Dibdin's friends at the Museum can hardly have believed him to be the author of

this pamphlet, as it occasioned no breach of amicable relations.

It is worth citing as a proof that the conduct of the Rev. Samuel Harper, Keeper of Printed Books in the eighteenth century, when he sold all the books he could of the Old Royal Library as duplicates, from an apprehension that they might be reclaimed by the Crown, foolish and lamentable as it was, was not so absolutely demented as it has been generally considered. It appears from a letter of Mr. Baber, Keeper of Printed Books, that at the time of the donation [Jan. 1823] great efforts had been made to keep the King's Library at Kensington, though nothing is said about incorporating the Old Royal Library with it.

Tribulation of a new kind was now about to visit Dibdin.

June 15, 1825. It can be no matter of surprise to you\* that a most scurvy and unjustifiable attack has been made upon my literary reputation in the number of the Quarterly Review just published.

Considering the quarter from whence it comes,

my amazement is only equalled by my disgust, and I must rank the present editor, Mr. Coleridge, among

<sup>\*</sup>This seems an awkward admission, but Dibdin probably only means that his correspondent will already have seen the article.

the choice blackguards of the fraternity. Gifford I know had no hand in it, and Murray has sent me a letter of condolence, washing his hands of all participation in the dirt which sticks to this trumpery article.

June 25, 1825.

Only think of Agar Ellis being the suspected author! I have neither conception nor information of the thing, but Lord Spencer told Payne he was pretty sure of it. I have written a dispassionate letter to Murray, with whom I am on good terms; but I shall now consider Coleridge, the new editor, to be as great a ——\*as the anonymous slanderer who wrote. Three members of the Roxburghe have given up the Review in consequence; but, between ourselves, my brave fellow, the whole system of reviewing is villainous and heartless humbug!

The mortality among the *Quarterly's* subscribers seems alarming; but perhaps it may be conjectured that the names of the three seceders were Thomas, Frognall, and Dibdin.

The book vituperated was Dibdin's Library Companion, published in the previous year. The chief fault of the review is an air of youthful petulance which confirms the suspicion of the authorship of Agar Ellis, then a young man. "Agar Ellis" is so much better known as Lord Dover that it may be necessary

<sup>\*</sup>The blank is in the original. "Come now, expressive silence, muse his praise!"

to point out the identity to show that Dibdin fell by no inglorious hand. It was in the following year that Dover published his solution of the enigma of the "Man in the Iron Mask," which, long accepted, and afterwards for a brief season discredited, has lately been confirmed beyond the possibility of further controversy.

Dibdin was not the only sufferer from the "villainous and heartless humbug" of "the blackguards of the fraternity." On September 3, 1827, Sir Henry Ellis writes to Bliss:

You cannot conceive the bitter malignity of tone in which the review I speak of is written.

This was a review in the June number of the Westminster (Quarterlies did not come out very punctually in those days) of Sir Henry Ellis's Royal and Historical Letters, generally and no doubt correctly attributed to Sir Harris Nicolas, though the authorship is not acknowledged in the Westminster's subsequent catalogue of its contribution. Sir Frederick Madden, though personally unassailed, is even fiercer:

Sept. 12, 1827.

Do read the Westminster Review. I think it is the most infamous, lying article I ever perused. You know the author — so do we all — intus et in cute.

Whatever the true inwardness of Sir Harris Nicolas's article may have been, it is not in external semblance malevolent; and it is much to be feared that it was not wholly mendacious. We find Sir Henry, at all events, writing to Bliss to know if by any possibility a Bishop of Bath and Wells could have signed himself Quoth Bathon,—as Sir Henry had affirmed him to have done; but as, of course, he had not.

From about this period Dibdin's letters became less frequent, and treat principally of private affairs and literary speculations unconnected with bibliography. One has an interesting anecdote respecting the election of the Sanscrit Professor in 1832, less renowned than the great battle between Max Müller and Monier Williams in 1860, but which must still have excited great interest. Dibdin espoused the cause of the successful candidate, Horace Hayman Wilson. After mentioning that Wilson had generously written from Calcutta that if he is not to have the professorship he hopes that it may be conferred upon his competitor W. H. Mill, "who is a very good fellow," he continues:

Well, but for the theatricals, say you. Ay, for the theatricals with all my heart. When Colonel D.

told the Marchioness of Hastings (the Dowager) of the horror expressed at Oxford of the theatricals, she started, well-nigh aghast, and spoke after the following fashion: "Do these gentlemen know that the theatre was established by Lord Minto, and continued by my husband and his immediate successor,—in which even the judges took shares,—was established to withdraw young men of family and fortune from those horrible midnight coteries in which they were wasting alike their patrimonies and their constitutions?

"The drama was established to give an air of elegance and distinction to evening amusements by the presence of the first circles in the place. Talent was called forth, and who so talented as your Sanscrit professor? The abominable orgies just alluded to were suppressed, and it were well if all theatres were like that in which Wilson had no compeer."

It is not likely that the above were the Marchioness's ipsissima verba, or that a taste for amateur theatricals would now be made an objection to a candidate for a professorship. A taste for pugilistics had not kept another Wilson out of a professorship at Edinburgh, though Macaulay thought that it should have done so. The beneficial effect of pugilism upon moral philosophy is indeed disputable; but H. H. Wilson's theatrical experience was probably of service to his fine translations from the Hindu dramas, and may even have impelled

him to make them. He consistently married a grand-daughter of Mrs. Siddons.

A sanguine temperament, the aid of friends, and unremitting literary industry, kept Dibdin going until 1844, when he finally renounces the long battle with insolvency, which he had talked of giving up as long before as 1826. Even now friendly interposition seems to have preserved him from total ruin:

31 Chancery Lane, May 26, 1844.

I am here a locked-up prisoner till Friday, when I am preparing to take refuge in the court of bank-ruptcy or insolvency. I am here, at considerable expense, owing to its being term time, to establish my right of privilege from arrest. Weary of fifteen years' persecution for law expenses and sequestration incumbrances, to say nothing of engravers and book-sellers, I am determined to get into tranquil waters for the remainder of the limited term of my existence upon almost any consideration, and shall apply to Dover sea air for the recovery of my health. I have written to Routh, Wynter and Mr. Greenville upon this subject, and can scarcely fail to make my oldest Oxford friend in existence acquainted with it.

49 Cambridge Street, May 31.

I must inflict upon you the penance of accepting my best thanks for your kind and timely supply. Of course it was quickly dissolved before I got liberated, which took place yesterday evening, and as this has been the fourth time of an illegal capture of

my person, I have written to the Under Sheriff to apprise him of the probable consequence. The ruthless proceedings of what is termed *mesne* process would disgrace a nation of savages.

The concluding letters of this correspondence are exceedingly melancholy. They do not proceed from Dibdin himself, but from his daughter, deploring the family embarrassments and her father's helpless condition from paralysis. Indications of the generosity of Bliss, Routh, and other Oxford friends are not wanting. Dibdin died on November 18, 1847. Efforts to procure a pension for his family proved unavailing; but, according to a writer in the Gentleman's Magazine, they were preserved from destitution by the generosity of three successive Earl Spencers, who had kept up a policy of life insurance — a munificence the more honourable as, when Lord Althorp came to the title in 1834, he had found the family estates so encumbered that, as he said, "he could regard himself as but the nominal owner of the property."

That Dibdin should have survived as a literary type, and should be remembered far better than many men of far greater learning and ability, attests his possession of some gift inde-

pendent of ability and learning. His claims to permanent reputation, and kindly, if not precisely admiring, recollection may perhaps be best summed up, quia multum amavit.

December 23, 1902.

R. GARNETT



# RARE BOOKS AND THEIR VALUES

BY

WILLIAM P. CUTTER
CHIEF OF THE ORDER DIVISION
LIBRARY OF CONGRESS



If you will go to the charge, let me alone to find you books.

FLETCHER, Night Walker, Act II.

The mercenary spirit must not be admitted to a share in the enjoyments of the book hunter.

J. HILL BURTON

To some enthusiasts, the discussion of prices seems more than sacrilege when applied to such a romantic pursuit as book collecting. Bibliomaniacs often deprecate any attempt to call attention to the commercial side of their transactions, believing that no financial consideration should enter into the mind of the truly enthusiastic bibliophile. How many great collections could have been formed without great expenditure of money? How many rare books may one obtain nowadays without careful attention to prices?

True, the bookseller would desire nothing better than the customer who bought without reference to commercial value; the shrewd

auctioneer welcomes the bidder who "has no limits." Acquisition of books without regard to price, except in isolated cases, is merely a vulgar display of wealth. The true bibliophile is delighted not only in obtaining rare books which have a romantic value, but also in the entrancing process of bargaining for them.

In any discussion of prices, we must premise that such discussion shall be limited to "rare books," meaning by this such books as are sought for by collectors not entirely on account of their contents, but for the same reason as one searches for "rare china," prints, or furniture. Such books do not attract the buyer entirely on account of their literary value, but generally for some other reason. If one cares only for the literary contents of the books he desires to own, he may now collect a library at a far lower price than ever before. Methods of printing have so much improved, editions are so numerous, and competition in the business of publishing is so great, as to ensure one an extraordinary amount of literature at a comparatively infinitesimal cost.

The collector of to-day, however, buys his books, not to read, but to add to his collection. In this he acts exactly on the same principle

as the collector of old china. He collects books because they were printed by some well known printer; because they were bound by a well known binder; because few copies are known; because they vary in some minor particular from other copies; because few copies were printed in some form; because the books are of the best edition, or the first edition, or of some special edition; because they have been the property of some well known person, as is evidenced by their binding, by autograph inscriptions, or by book-plates; because through the interest of a former owner certain illustrative matter has been inserted; or because, in a general way, there is some feature about them which gives them peculiar value beyond their interest as "mere literature."

To one who carefully follows the history of prices it is at once evident that books of the character which particularly interests book collectors have, on the whole, enhanced in value during thenineteenth century. But, on the other hand, many of them have decreased in value. The shrewd collector must, therefore, carefully study the rules which have determined the increase or decrease in prices, for in this way only can one presage the direction of any future

movement. It is no easy matter to learn the reasons for variation; but this much is evident, that as the price, according to a recognized commercial principle, must depend on the demand, so when an increase or decrease in price has taken place, we must assign as a cause an increased or decreased demand for the property on the part of collectors.

We must not assign this as the only cause, but must consider the fact that the value of any book in money as a standard may change simply because the standard itself has changed. The purchasing power of money has without doubt largely decreased during the last one hundred years, and naturally the price of any commodity has correspondingly increased. We may therefore partly explain the general increase in book prices during the last century by a variation in the money standard by which such prices are measured.

Again, during a season of general peace and prosperity, money is much more plentiful, books are in greater demand, and hence prices are enhanced. But when any great political or financial disturbance occurs, the book trade, and especially the trade in rare books, suffers in a corresponding degree. Rare books are

luxuries, and luxuries are in lessened demand during such periods; and less money is available for their purchase. Fewer sales are made under such conditions, and at reduced prices.

The great concentration of wealth in the hands of comparatively few people has, especially in this country, resulted in a small, though constantly increasing, class of wealthy buyers of books. These persons are interested largely in collecting the greater rarities, and the prices for these have enormously increased in consequence. The high prices paid by millionaire collectors are so widely quoted as to mislead the unwary into the belief that all prices have correspondingly increased. With the exception of the very rarest books, such as Caxtons, Shakespeare first editions, and the rarer Americana, prices have not increased enormously during the last century. Indeed, in several classes of books which were in great favor in Dibdin's time, prices range lower, and in some instances much lower, than one hundred years ago; especially if we take into account the decreased purchasing power of money.

It is the fashion at present to call attention to the enormous exodus of books from the Old World to the New, and truly, the demand from

the prosperous, wealthy and intelligent American collector, and from American libraries as well, has undoubtedly enhanced prices for the better books to be found in the collections of Europe. This increased demand is comparatively recent, as indeed it must be in such a new country as the United States. There are in this country so many suddenly acquired fortunes that great efforts are made by those possessing them, to obtain for their money, at short notice, many of the luxuries which the older civilizations have for disposal.

The erection of a large mansion has in many instances caused a sudden demand for books to fill a library room, although the room may have been designed by the architect because it "was the thing to have," rather than from any literary proclivities on the part of the owner; and in such a mansion none but the rarer books and limited editions are considered of sufficient dignity to correspond with the surroundings. Such instances, although not uncommon, should not be understood as being typical of the wealthy American collector; but the demand is increased by the purchases thus made, and as a consequence prices are enhanced.

The enormous growth in the number of

public libraries has created a demand from them for certain classes of books, although the purchases for public libraries are not often extended to the greater rarities, except along special lines. But in these lines, and more particularly in this country in the division commonly known as "Americana," the libraries have undoubtedly exerted a great influence. This influence is the more potent because the library, having large appropriations available at all times, and being often under great pressure from students, may be forced to purchase at a high price books which seldom "turn up" for sale.

In many instances collectors have bequeathed to public libraries collections of some specialty, and have made liberal donations of money to be used for additions. The demand from such libraries for any especial rarity must of itself enhance the price. Again, the permanent location of books in a public library reduces the available copies that may be brought into the market, and by thus limiting the supply raises the price.

Of many books now in fashion, Dibdin apparently knew nothing—at least, wrote nothing. Many had not been published; some

had not even been written; many, also, had not as yet attracted the attention of collectors, being too recent and too easily obtainable. Some of the authors, then living, had not reached sufficient eminence or popularity to make their works desirable; in other words, their works had no extraordinary value as curiosities, and so were beneath the notice of the collector.

In 1842, Dickens had published but few of his works, and, although he had gained popularity, the cheap form in which his productions were issued did not agree with the preconceived ideas of the collector. Thackeray and Dickens were doing hack-work for magazines, and the former was barely making a frugal living. No attention was being paid to collecting contemporary English literature. Browning and Tennyson had published their earlier books, but they had not yet begun to attract the collector; nor was it then the fashion to create a demand for contemporaneous books by the issue of widely heralded limited "éditions de luxe," or to pose as a great poet for commercial purposes only.

In America, which had not begun the collection of rare editions, a few of our best au-

thors were writing and publishing those fugitive little books of verse and prose which are now the chief treasures of those who are collecting rare first editions. Hawthorne, Holmes, Lowell, Longfellow, Poe, Whittier and Emerson, although beginning to receive recognition as literati, were unknown to the great book collectors of the world, who were still busy with the early English authors, or expending their energies in gathering early printed editions of the classics. The national consciousness in America had not been awakened, and the term "Americana" was scarcely ever found in the catalogues of all the world's booksellers.

Comparison of the prices as given by Dibdin, Lowndes, Brunet and the other older authorities, with those prevailing to-day leads to discouraging results in many cases, because those rarities which are found given in the older books often attract but little attention in these later days.

A recent writer in the Saturday Times Book Review believes that what we are pleased to denominate a change in fashion is really due to a dearth of the older books, forcing the collector to direct his attention to more mod-

ern productions. This is often the case, but we must not place too great reliance on this explanation for the general change which has taken place. We must look deeper, and consider the change in educational circles, from the purely intellectual to the combination of intellectual and practical; a change, in this country at least, reflected in every activity of life, and certain to influence the tastes and wishes of the book collector as well as the public at large.

The partial abandonment of the classics as the fundamental basis of a gentleman's education has wrought a corresponding change in the class of literature read and collected. The college graduates of the present who have little or no knowledge of the classics far exceed in number those to whom Horace, Homer, Vergil and Anacreon are "names to conjure by." In America, comparatively few collectors interest themselves in acquiring the rare old editions of these great classical writers, and much of the indifference displayed is due to lack of knowledge of the authors them-Even in Great Britain and on the Continent, where scholars have been more conservative in adopting new ideas of educa-

tion, it is plainly evident that, except in the case of the rarest editions, interest in the classics, as represented by the early editions, Aldines, Elzevirs and the like, has waned very appreciably.

The collection of incunabula, merely as samples of early printing, is distinctly on the decline, especially in this country; and to my mind, the lack of interest is reasonable. It may be well to own a few examples, particularly of the products of the most famous presses or of the best printers; but to collect books simply because they were "the first printed in \_\_\_\_," or because they were "printed four or ten years after printing was introduced into ----," is indefensible. The majority of these works are unreadable, either because they are printed in bad type, or because the matter in them is ineffably dull. One can learn nothing from them: a collection of such books can have little interest to the most erudite.

It has been recently said, as I have already indicated, that the collection of incunabula has been largely abandoned because the supply has been exhausted. This is far from true. There are carloads of them in the hands of booksellers in Europe; they are seldom cata-

logued, for the expense incidental to preparing a list of them is not justified by the resulting sales. Pray do not misunderstand me; there are incunabula which are in greater demand to-day than ever before; they sell at enormous prices when copies are offered; but the great mass of them are steadily, and deservedly, decreasing in price. The earliest editions of the Bible and of the great classical authors still hold their high prices; but controversial theological literature, and early treatises on medicine, law, and philosophy, are neglected.

Fashion, in collecting books, is a very important influence, and one cannot, unfortunately, predict with any degree of certainty in which direction its vagaries will turn. The recent increase in price of the works of modern English and American authors, — in "Americana," in "drama," and in "limited editions," may or may not be lasting; who can tell? Will the collector of the twenty-first century search with avidity for books illustrated by Cruikshank? Will the Kelmscott Press books hold their prices? Will the first editions of Howells, Alfred Austin, and "Pierre Loti" be sold at fabulous prices in the year

Oklahoma, or in Guam, attract the collector? All of these are possibilities, judging from the past—who can predict whether or not such capricious whims will have an enduring future?

The disposal of great collections by auction has become an extremely common thing; but I look forward to a displacement of this method by the purchase of large libraries en bloc by prominent booksellers, and the disposition of the greater treasures by private sale. The rare-book dealer of the present is not like the one of fifty years ago. Stocks are kept in better physical condition, more accurate business methods are in vogue, and in general the appearance of a first-class bookshop has vastly improved. The slipshod methods of the past have been largely responsible for the "pitiable condition" of the retail bookseller. The successful man in the book-trade of to-day is the alert business man, having a wide knowledge of books and prices, educated, cultured, intelligent. His shop is neat, well kept, and his stock well arranged. Such men do not fail in the book business.

A very pretty and smooth subject to discuss, truly!

DIBDIN, Bibliomania

I WELL remember my delightful visit to the Bibliothèque Nationale, and especially the feast spread out before my eyes in the exhibition room. What a thrill passed through me when my cicerone, a namesake of the greatest French singer of chansons, announced, in a tone somewhat tinged with awe (albeit for the thousandth time): "Monsieur, celle-ci est la Bible de Gutenberg, soi-disant la Bible Mazarine!"

There it was, the wonderful book, the discovery of which by De Bure sent a tidal wave of excitement over the ocean of book-collectors! With what pride my friend (for he must be called a friend who introduces one to the Mazarine Bible) turned to the last leaf and pointed to the written statement of the illuminator which has been of such moment in deciding the date of this marvellous book!

The first book printed with movable types must ever be considered as the greatest rarity, attainable only by the wealthiest collectors and the largest libraries, and purchasable only on few occasions and at an enormous price. The money paid for a good copy, and especially for a copy on vellum, would, if invested, furnish sufficient income to support a modest scholar in comparative affluence, or would buy a very fine library. Even in the earlier decades of the nineteenth century it sold at an extremely high price, as book prices were in those days. Little did Gutenberg think, as he planned this remarkable work, and labored so long and so conscientiously to bring about its completion, that one of the copies when completed would be bought within five hundred years for more money than the total cost of his whole edition; and with what astonishment must he, from his astral home, contemplate the copy which now is the greatest treasure in the library of one of our greatest typographers - an appropriate location for a truly wonderful book!

It is interesting to look backward, less than a century, to the time when one could buy

one of these great treasures for the paltry sum of one thousand dollars, and a copy of the beautiful edition on vellum for little more than twice that amount. In 1824, the Sykes copy, described as "a most splendid and magnificent copy," sold for £199 15s. to Rivington, the bookseller. Five years later, in the sale of the magnificent Hibbert collection, a fine copy sold for £215. (It is interesting to note that the first edition of Luther's translation of the Bible into German, containing manuscript annotations in Luther's handwriting, sold for £267 15s. in the same sale.) In the Hibbert catalogue there is inserted a folding plate showing the manuscript note in the Mazarin copy. The Perry copy sold for £168 in 1822. We may safely approximate the value of a paper copy, therefore, in the early nineteenth century, at about £200.

The Macarthy vellum copy, which had belonged to Girardot de Préfond, and to Gaignat, and was sold at the latter's death for 2,100 fr. (in 1769), sold in 1815 for 6,260 francs, and passed into the Grenville library of the British Museum.

Nicol's copy on vellum sold in 1825 for £504; it had previously belonged to Horne.

This copy, at the sale of the library of the wealthy brewer, Perkins, sold for £3,400. This was in 1873, not fifty years later, and yet in this time it had increased in price sevenfold. At the Ashburnham sale in 1897 it sold for £4,000, and Quaritch, the great London bookseller, has priced it at  $f_{.5,000}$ . The Thorold vellum copy, the previous history of which is not known, fetched £3,900 in 1884, was resold at the Mackellar sale in 1898 for £2,950, and passed from the hands of the London bookseller who purchased it into the library of the Very Reverend Eugene Augustus Hoffman in New York city for a price supposed to be in the neighborhood of £3,000. The Sunderland vellum copy sold in 1881 for £1,600, and is now in the Lenox Library in New York City. The Ives vellum copy, having several leaves in facsimile, sold in New York for \$14,800.

Another rarity is the first printed Bible with a date. It was printed by Fust and Schoeffer at Mainz in 1462. The Macarthy copy, sold in 1815 for 4,750 francs, after passing through the libraries of Watson Taylor (1823, £215), Dent (1827, £173), Perkins (1873, £780), was sold at the sale of the li-

brary of the Earl of Crawford in 1887 for £1,025.

The highest price paid for a printed book, however, was realized at the Syston Park sale, where Sir John Thorold's copy on vellum of the Latin version of the Psalms, printed by Fust and Schoeffer in 1459, was bought by Quaritch for £4,950. At Sykes's sale, in 1824, a copy had sold for £136 105., and at Hibbert's sale, in 1829, another copy sold for £90 65. This copy had been bought by Hibbert four years previously, at Count Macarthy's sale, for 3,350 francs. At the same sale, the 1457 edition, printed on vellum, was bought by the French crown for 12,000 francs, a very high price for any book in those days.

Many of the other early editions of the Bible must be considered as great rarities. The Complutensian Polyglot of 1514–1517, the Jenson Bible of 1476, the Coverdale of 1535 (the first edition in English), the Plantin Polyglot of 1569–72, and the Elzevir Bible in folio may be mentioned. These may always be expected to bring exceedingly high prices; but in general, unless an early Bible has been printed by a famous printer, or has

some other particular claim to rarity, it may be obtained at a more reasonable figure to-day than twenty or thirty years ago.

The first folio edition of Shakespeare's plays, while not a scarce book, —many copies turning up for sale, — has increased amazingly in price during the last century. A most admirable history of this enormous increase in price is given in the Census issued with the Oxford University Press collotype facsimile, published in 1902, and prepared by that eminent Shakespearean scholar, Mr. Sidney Lee. Mr. Lee has, with great industry, traced no less than one hundred and fifty-six copies in various states of completeness, and when we consider that probably only six hundred copies were printed, it seems almost marvellous that this number, nearly one-third, have survived.

As any collector might hope to acquire one of these interesting books, it may be well briefly to summarize Mr. Lee's work. Of the fourteen *complete* copies known, eight remain in private hands. The last record of price for these eight copies was (1) 1840, £250; (2) 1854, £250; (3) 1855, £525; (4) 1864, £716 25; (5) 1888, £880; (6) 1891, \$4,200; (7) 1897, £1,700; (8) 1901, £1,720.

This last is the record price for a complete copy.

The Duke of Roxburghe, in 1790, paid at an auction the enormous (?) sum of £35 14s. for the copy of the first folio which afterwards became the Chatsworth copy. George Steevens, in commenting on this heretofore unheard-of price, said that the first folio had become "the most expensive single book in our language." But, twenty years later, when the same copy was disposed of at the Duke of Roxburghe's sale (1812), it scored a second record price of one hundred pounds. In 1818, the Midgeley copy was bought by Sir Thomas Grenville for £121 165; this copy is now in the British Museum. Dibdin, in the Library Companion, 1824, p. 810, says of this price: "this was the highest price ever given or likely to be given for the volume." It was first exceeded in 1850. The Rennie copy brought £124 in that year, and four years later the Wynn copy brought £141 In 1857, James Lenox bought the Litchfield-Baker copy for £163 16s., marking the first price-elevation due to American competition.

George Daniel's copy of the first folio,

sold in 1864, is thus described in the catalogue of his library (item 1416):

"Mr. Daniel, whose bibliographical knowledge was most profound in all matters connected with the great poet, and who was well acquainted with the condition, quality, and rank of all the known copies of the first class, used to speak of the present as 'the First Folio,' placing especial emphasis on the definite article; an opinion concurred in by the late Mr. Rodd and other judges of known repute. It is perfect and pure from beginning to end, measures 13½ by 8¼; so that we feel justified in designating it a marvellous volume of unrivalled beauty, thus affording a most important guarantee that it is unquestionably the finest that can ever occur for public sale."

Dibdin, in his Library Companion, remarked on its beauty; it was then in the possession of Mr. Daniel Moore, F.R.S. This copy brought £716 2s., being sold to Radcliffe for Miss (now the Baroness) Burdett-Coutts. It is preserved in the Baroness's collection, in an oaken case made from a fragment of Herne's Oak, which was presented to the Baroness when this famous tree in Windsor Park fell, in 1863. The price obtained for the Daniel copy re-

mained the record until 1891, although several sales of good copies took place at prices ranging from four hundred to six hundred pounds. Sir William Tite's copy, which was purchased by Mr. Brayton Ives, of New York City, in 1874, for £440, fetched, at the sale of Mr. Ives's library in 1891, the record price of \$4,200, or about £840, nearly twice the price at which he bought it. This was the record until very recently.

Mr. J. P. Morgan purchased a copy from a London bookseller in 1899, for more than a thousand pounds. Less than a month later, the Belleroche copy brought £1,700, and in July, 1901, a copy was sold at Christie's for £1,720. This is for the present the record price. It is not to be understood, however, that one can expect to sell a copy for such a large sum. Very good copies have sold for about a thousand pounds in the last few years, and copies lacking leaves or having them in facsimile sell for three or four hundred pounds, or even less, according to condition.

It is in this one matter of condition that we must be careful in purchasing a first folio Shakespeare. There are many cunning workmen who will prepare such accurate facsimiles

that it is almost impossible to distinguish them. Leaves are inserted from the later folios, portions of leaves are supplied, the printed part in manuscript facsimile, and many of the copies in the market are "built up" from fragmentary copies, great ingenuity being shown in patching these together. Some copies have been made up by using the leaves from some of the inferior reprints, which have been made from time to time, and I expect in the near future to learn that the collotype reprint recently issued has been used for this purpose, particularly as the reproduction is so perfect. It was made from the Chatsworth copy above referred to. In examining copies of the first folio offered for sale, all these facts must be borne in mind by the careful buyer.

Of much greater rarity than the first folio are the early quarto editions of the separate plays. The sentimental interest attaching to them should be greater than to the first collected edition, as sixteen of them appeared during the life of the author, and probably were printed at his order. Only five or six copies are known of each of these, and they bring very high prices when offered for sale, some of them selling for as much as three hundred

pounds. They may well be classed as among the scarcest books in the English language, and worthy of the attention of the learned and wealthy collector.

As illustrating the increase of price of these rare pamphlets, we may cite the price of £10 obtained at the Roxburghe sale in 1812 for a good copy of the *Merchant of Venice*, comparing it with the price of a copy sold at Sotheby's in 1897, for £315. Probably the largest sale of these quartos was that of George Steevens in 1800, noted on pages 430–434 of the 1842 edition of the *Bibliomania*. The first editions sold on the average for twenty-five pounds. In commenting on these prices, Dibdin says:

"Nor is it an uninteresting occupation to observe, in looking among the prices, the enormous sums which were given for some volumes that cost Steevens not a twentieth of their produce,—but which, comparatively with their present worth, would bring considerably higher prices!"

With how much greater interest would the learned and enthusiastic bibliophile examine the few pages of the Ives catalogue of 1891, where Shakespeare quartos sold for prices ranging from \$210 to \$790!

Another example of a book of great rarity, and of enormous increase in value, is the first edition of Higden's Polychronikon, 1482. To trace the history of only one copy will be of In 1824, the Sykes copy, which lacked several leaves, sold for £37 16s. The Dent copy, made up from this copy and another so as to be absolutely perfect, sold for £103 19s. in 1827; in 1873, the same copy sold at the Perkins sale for £365. It passed into the hands of Mr. Ives, and sold at his sale for \$1,300, and is now in the Boston Public Library. I can find no other record of the public sale of a perfect copy of this book, although several copies which contained facsimile leaves or other imperfections have been sold during the last fifteen years.

Judging by the figure at which complete copies of some other of Caxton's works have sold recently, the *Polychronikon* would sell today for a far greater price than ever before.

Another great rarity among the Caxtons is the "Royal Book." Dibdin notes a copy of this extremely scarce book in the West sale in 1773, remarking, "Take, therefore, 'pleasant' reader, the following account of the *prices* for which some of the aforesaid book-gems were

sold. They are presented to thee as a matter of curiosity only, and not as a criterion of their present value. And as Master Caxton has of late become so popular amongst us, we will see, *inter alia*, what some of the books printed by so 'simple a person' produced at this renowned sale."

West's copy (No. 1875) "The Booke entytled and named Ryal, called in frensshe, le livre Royal, that is to say the Ryal Book, or Book for a Kyng, translated by Wyllyam Caxton, and by him empr. 1484, fine copy, in moroc.," sold for ten pounds, being only exceeded in price by Caxton's Legenda Aurea, 1483, and his Cordyale, 1480, which sold for £1215s. and £14 respectively. In 1901, one copy brought £1,550, and in 1902 resold for £1,400; a second copy brought the record price of £2,225 in 1902.

Concerning one of these copies it is interesting to note that at the auction sale, the competition soon was limited to two well known booksellers, one of whom has the general reputation of purchasing for American collectors, the other representing the wealthy and erudite British bookbuyer. Such was the rejoicing at the fact that the victory remained in the hands of the latter that even "The Thunderer"

published an editorial on the subject, congratulating the English public on a seeming victory against American competition. How amusing this all seems when it turns out that the book in question was really purchased for an American buyer, and is now one of the treasures in his collection!

The number of Caxtons and Pynsons in America is not large, but if rumor is not false, a notable addition has recently been made, in the purchase by a noted collector in New York of an entire library, which contained numerous examples from these old presses.

The Valdarfer Boccaccio, 1471, may certainly be classed among the great rarities, as only one perfect copy is known! Even as early as 1812, at the sale of the Roxburghe collection, it sold for £2,260, being purchased by the Marquis of Blandford. But seven years later the enthusiasm of collectors must have decreased, as the identical copy sold for £918 155.

Of more interest to the general collector is the Giunta Boccaccio of 1527, of which there was issued in 1729 a very fine counterfeit. The original, which sold in 1890 for £64, has been quoted as high as £81.

In this connection, it is interesting to note the recent attempts of a well known dealer to sell, through an auction house, a copy of the counterfeit, representing it as the original. But American bookbuyers knew too well the distinction between the two, for I notice that after "buying it in" at several sales it is now being offered through the medium of a printed catalogue. The sources of information are too well known to allow of a reward for such sharp practices.

In 1481 was issued the first edition of Dante with the commentary of Landino. The edition is particularly noted for the engravings which are placed at the head of each canto. Almost all of the copies offered for sale have only two of the genuine prints, the others being in facsimile. In the printing of this book, the first two plates were impressed at the same time as the text, but the other seventeen engravings were taken on separate sheets, spaces being left in the printed text for their inser-But few copies contain all these engravings in the genuine original print, and these bring very high prices, particularly as the engravings are supposed to have been made by Baldini, after drawings by the illustrious Sandro

Botticelli. The highest recently recorded price is £1,000 for a copy containing all the original plates. The Duke of Buckingham's copy in 1849 sold for £5010s., so that in a half-century the price has increased tenfold. In 1792, the Bibliothèque Royale (now the Bibliothèque Nationale) paid 1,030 francs for a complete copy.

It is perhaps unwise to enter further into the discussion of the prices of unattainable rarities; the ordinary collector cannot hope to possess them, because nearly all known copies have been absorbed by great public collections, or are buried in storage warehouses, waiting for the erection of special library buildings by millionaire American bookbuyers. We may only think of them as the ideals, toward which we may hope to strive, but which few indeed may approach. Let us leave them, for fear we may, in discussing their scarcity and the fabulous sums at which they pass from hand to hand, wish for the time when all property will be in common, and any of us may fairly claim to own the titlepage of a first folio, or one of the engravings in the Landino Boccaccio!

"Les éditions originales de nos auteurs classiques trop longtemps dédaignées, sont devenues indispensables dans tout cabinet d'élite."

Brunet, La Bibliomanie en 1878

If the collecting of first editions be taken to mean the gathering together of the first printed efforts of the great scholars of the world, the enthusiasm of the collector should have the sympathetic support of all booklovers. But when it extends to the picking up of poorly printed, trashy scraps of contemporaneous nonentities, one may well question the wisdom of the enthusiast. Some of the collectors of modern first editions, unlike the collectors of the past, pay little attention to the intrinsic literary merit of the production, and even when this is taken into consideration. show their discrimination to be slight; they choose preferably the early works, or least known works, of famous authors, justifying their course by the simple assertion, "This is

the rarest of his productions, only a few copies being printed," or buy a book totally without literary merit, simply because "A copy in the original covers, uncut, has been hitherto unknown."

The truly commendable collector is he who, while not necessarily familiar with the detailed contents of the literature he buys, takes into consideration the literary value of the matter, as well as the form in which it is presented.

The collector of first editions has invented many reasons to justify himself in his peculiar idiosyncrasy; nearly all of them on close inspection should be put aside as frivolous, fallacious or untrue. This is particularly true of the special "fads" which have seized both American and European collectors of recent years.

The first editions of Horace, Vergil, Ovid, Boccaccio, Dante, Homer, or any of the old masters of literature, have a real scholarly value, since, in almost every instance, they represent the first crystallization, in a form available to the student, of literature which had previously been obtainable only by most careful study and comparison of manuscripts. They represent the labor of the medieval scholar in preserving

and recording the thought of the past. They are monuments.

Can one say the same of the trivial idioddities contained in first editions of Field's Tribune Primer, the bucolic articles of Stevenson in college papers, or the inaccurately realistic (immoral) vaporizings of Kipling? When there is so much of real value in the literature of the world, it seems disheartening to believe that men of culture and refinement (for we must concede that all book-lovers have these attributes) should lower themselves in acquiring such trash. Shade of Dibdin, prevent them!

Having relieved our minds in this way, we may enter upon the serious consideration of the pursuit of the first edition as a legitimate enterprise, and may, if you please, confine ourselves to the first editions of books in the English language; not because these are more desirable, but rather because, with the American collector at least, they have assumed an important position.

The works of the great classical authors receive little attention in this country; the Aldines, Elzevirs and Plantins, which in Europe are still somewhat sought for, usually go begging here.

We must take our world as we find it, and leave these glorious old fellows to the dry-as-dust professor or the rhetorical college senior.

But we must not leave the classics without a word. A reaction from the utilitarian education of the day will surely come. Even now there are a select few who are not engaged in the strife for the almighty dollar, but cling to the old culture, the pure scholarship and high intellectuality of the past. To such, should they be inclined to surround themselves with those very good friends, the silent, though sympathetic, ghosts of the literature of the past, let us say, God speed!

There is good reason for a collection of the first editions of English authors of bygone ages. If we make our selections as they should be made, we shall have in these books a mirror of the scholarship of the time, and a picture of the conditions under which our forefathers lived. What better idea can we gain of the religious fervor permeating our Pilgrim ancestors than by the perusal of the religious works of Bunyan and Milton? What better idea can one gain of the life of the Middle Ages than by a careful study of Chaucer, that great plagiarizer of plots? What greater inspiration can

one draw from literature than from Shake-speare? If we buy the first editions we learn from them many things which cannot be found in later ones, and have the added advantage of knowing that the form in which the work appeared is such as was approved by the author. In many, we find presentation inscriptions, or marks of ownership showing them to have been the property of the author's friends and associates, or in the collection of some later admirer. Truly, such details should add an interest to copies we are lucky enough to obtain.

The collector of first editions must be prepared to pay good prices for his treasures, and to meet sharp competition; this is to be particularly emphasized as regards the rarer works of modern American and English literary celebrities, whose productions are in many instances selling for far greater prices than were obtained a few years ago. We are beginning to realize their importance and literary value and to treasure the original editions, as being the first results of the authors' labors.

Of what are ordinarily considered the standard English authors, first editions always bring high prices, if they are in any way unusual or rare. The printed plays of Shakespeare, in

their original form, have, as we have previously noted, sold for fabulous prices during the latter years of the nineteenth century, and it is probable that in the future any change will be rather in the direction of an advance than a decline.

We may note, too, that Milton's works are now selling at much higher figures than they brought a century ago. The Arnold copy of the first issue of the first edition of *Paradise Lost*, which cost \$200 in 1897, sold for \$830 at his sale in 1901. Earlier records were: Dent, 1827, bound by Payne, and portrait inserted, £4; Hibbert, 1829, with *Paradise Regained*, 1671, Poems, 1645 and 1675, in four volumes, £6 105.; Sotheby, 1858, £5 5s.; Puttick, 1860, £9 5s. *Paradise Regained*, 1671, with *Samson Agonistes*, which sold during the first half of the nineteenth century for about two pounds sterling, in 1901 for \$54, and in 1902 for \$85.

For the *Poems*, 1645, the first collected edition, having an engraved portrait of the author, the highest quoted price previous to 1850 was £1110s., and this was an exceptionally fine copy; ordinary copies selling for less than half this sum. The McKee

copy, described as having "a few leaves repaired at top margin and a few trimmed closely," sold for \$170. The *Poems* of 1673, which in 1896 cost Mr. Arnold \$27.50, was sold in 1901 for \$40. The next year other copies sold for \$50. In Dibdin's time many copies were sold for less than one pound.

Edmund Spenser's Faerie Queene, the first part dated 1590, the second 1596, sold together in 1901 for \$260. The early prices vary from five to ten pounds; even since 1860 there has been a noticeable increase; in that year the Singer copy of both parts sold for £22 10s. The Complaints, of 1591, sold in 1901 for \$230, and in 1828 for £3 15s.; Colin Clout's Come Home Again, which "went begging" in Dibdin's days for five pounds, brought six times that price in 1901.

Beaumont and Fletcher's *Poems*, which at the Roxburghe sale in 1812 sold for ten shillings, sold at the Lefferts sale in 1902 for \$100. Allot's *England's Parnassus*, 1600, during the first two decades of the nineteenth century brought prices ranging from £2 to £21 (the Roxburghe copy). It sold in 1901 for \$230, and in 1902 for \$150.

Burton's Anatomy of Melancholy, 1621, sold

in 1829 for fourteen shillings. In 1901 it sold for nearly three times as many pounds! Butler's Hudibras was issued in three parts in 1663, 1664 and 1678, and each part in several "spurious" and "genuine" first editions. A complete set, in three parts, all genuine first editions, sold at the McKee sale for \$87; the next year, a complete set of all known "first editions," fourteen parts in all, brought only thirty dollars, an outrageously small price for a collection of such bibliographical interest.

The Canterbury Tales of old Chaucer have appeared in many editions. The first, printed by Caxton in 1475, should be classed among the greater rarities, only two perfect copies being known. The most perfect copy recently sold contained all but four leaves, and fetched, at Sotheby's in 1896, £1,880. Another copy the same year fetched £1,020, but this lacked nineteen leaves; the Ashburnham copy, in 1897, having four leaves more, reached only £720. The Heber copy, containing 222 leaves (Blades gives 372 as the number in a complete copy), brought £110 155. in 1834. Heber's copy of the second edition (also a Caxton imprint) sold for £78 105.; when it

was sold again, at the Ashburnham sale, it brought £300.

Izaak Walton's Complete Angler, 1653, sold at Sotheby's in 1896 for £415, which is the record price. The book was in the original binding; a copy in the same condition sold in 1891 for £310; thus in six years it increased one hundred guineas in price. In 1828, it sold for thirteen guineas; in 1852, for £11 15s. Probably Dibdin would have considered it only as one of the lesser rarities; but it has become one of the greater. The second edition, printed two years later, sold for £19 10s. in 1897; the Utterson copy in 1852 brought £6 12s. 6d., and in 1828 it sold for £6 10s. Many copies lack the engraved title, or have it in facsimile. These sell for two or three pounds. The fifth edition, 1676, which includes the first edition of the second part (by Cotton), sold as late as 1864 for £1 7s., and brought in 1889, £12; copies have since been sold for less. Copies of Walton's Lives, 1670, which sold at Pickering's sale (1854) for £4 11s., £2 11s., and £11 5s. (the variation in price being due to the autograph inscriptions contained in them), sell now for a small sum; in 1896, a copy was sold for £ 1 10s. This

seems a remarkably small price for a perfect copy.

Herrick's Hesperides, 1648, which sold in the early nineteenth century for a couple of pounds, brought \$420 in 1902. Ben Jonson's Works, 1616-1631, which should attract added interest owing to the close relation of the author to Shakespeare, sold at Bangs's in 1901 for \$170. This seems to me a very moderate price, especially as the copy contained both states of Vaughan's portrait. The French copy, in 1900, sold for \$540, although it is supposed that the rare general title to the second volume was in facsimile, and the book did not have the Vaughan portrait in the two states. But who can take the prices at the French sale as a criterion of values? His books brought prices which have since been heavily discounted, as shown in the present instance. As for the portrait, it was probably not issued with the book until 1640. It could not have been in the 1616 volume, for it bears the legend "recens sepulti," and Jonson died in 1637.

Jonson's Volpone, 1607, which may be taken as a fair example of the Jonson quartos, sold at the McKee sale in 1901 for \$115. The Heber copy brought eleven shillings in Dibdin's

day. That the McKee price is not fictitious is shown by the sale of the Lefferts copy for a similar price in 1902. In 1895, a copy sold for £15 105. and in 1893 another, with title mounted, for £3 185. Other quartos of Jonson sold at the McKee sale for \$55, \$80, \$150, and \$200. The latter item, Every man out of bis Humour, 1600, fetched £122 in 1902 at Sotheby's, which I believe to be the record price of a quarto first edition. Truly may the collector say, "O, rare Ben Jonson!"

The increase of interest in sixteenth and seventeenth century English dramatists has been quite recent, and we may reasonably expect to see an epoch of advanced prices as a result. The disposal in the last few years of the collections of McKee, Lefferts, Arnold and French has stimulated interest among American collectors; these sales were judiciously advertised, the catalogues carefully prepared, well printed and embellished with facsimile illustrations; and the mere fact that a great collection was sold insured good prices.

Not many have been so frank as Mr. Arnold in stating the cost and selling price of his collection, but in issuing his *Record of Books and Letters* he has done a lasting service to bibli-

ography, and particularly to the investigator who does not despise commercial profit. Mr. Arnold's books sold for \$17,963 for the 338 items, or an average of \$56.10 per item. They cost Mr. Arnold \$9,408.02. He therefore made a profit in six years of \$8,554.98, or over ninety per cent! From this we may conclude, either that he bought at unusually low prices, or that the commercial value of the books increased to nearly double in the short space of six years.

We must not suppose from the few examples given that collectors have confined themselves entirely to early English authors. Those of the eighteenth and nineteenth centuries also have their devotees. Of these it will be sufficient to cite a few examples to show the increase of interest as measured by the prices obtained. The last few years have made new records for these publications, and the interest is so recent that we must expect no hint from Dibdin as to prices in his day. They were, if in existence at all, worth only a few shillings at most.

The Fables of John Gay, 1727-38, for which Lowndes gives only one record, a price of £1 4s., in 1810, sold in 1902 for \$120,

and was priced by a London dealer in 1901 for £26 10s. The first edition of Gay's Beggar's Opera sold for \$60 at the McKee sale; Lowndes does not even mention it.

Goldsmith's Vicar of Wakefield, 1766, sold in 1889 for £67; in 1895 for £56; in 1896 for £65; in 1897 for £60; in 1900 for £49 (this copy had a hole in one leaf); another copy in 1900 for £77; in 1901, for £65; £80, £85, £126; in 1902 for £85, £134, £82, £90, and £100. The first edition was published at Salisbury, and not at London, as erroneously stated by Lowndes. The London edition of the same year sells at a much lower price.

The Deserted Village, the first issue, London, 1770, octavo, the true first edition, was issued in three variations according to the Arnold catalogue, where a copy sold for \$190. This was claimed to be the only known copy of this variation, which is supposed to be the second issue. The Crampton copy of the first issue sold for £25 in 1896, and another copy, which had been cleaned, for £125s. in 1901. Other records of the various issues are £165s. £25, £22, and £21. The first quarto has sold recently for £18 and £30.

The Citizen of the World, 1762, sold for £106 at Sotheby's in 1902. This copy was uncut, in the original boards, and in immaculate condition generally; a similar copy sold a month or so after for £,95; copies in calf, or trimmed, sell for much lower figures; copies sold in 1902 for £2 12s. and £9 respectively. A little sixteen-page pamphlet, with the title A Prospect of Society, probably issued in 1763, sold in 1902 for £63. It was probably incomplete, but was the only copy known, having been discovered by Mr. Dobell in a volume of old pamphlets; he reprinted it with an introduction dealing with Goldsmith's methods of work. The increase of value in Goldsmith's first editions is well shown in the Arnold record. Books which cost him \$116.23 sold for \$383.

Many of the first editions of Defoe's works are extremely scarce, and bring elevated prices. The Robinson Crusoe, 2 vols. 1719, which at the Roxburghe sale brought only £1 4s., and even in 1846 fetched only £4, now sells for a sum which, by comparison, is gigantic. The first edition of both parts has often with it the third volume, Serious Reflections, not by Defoe. Complete copies should have the frontispiece

in the first volume, and a folding map in the second, and the third volume, if present, should have a plan of the island. A complete copy, soiled, sold at Sotheby's in 1902 for £206; a few weeks later, the first two volumes, the second volume in the second edition, sold for £245. The highest previous price was £79, in 1897. Slater says, with reference to this record: "Of late years it has increased in value, the average sum realized ten years ago being about £45."

Sterne's Sentimental Journey, 1768, which cost Mr. Arnold \$20.00 from a bookseller in 1897, brought \$50 at his sale. The Life and Opinions of Tristram Shandy, 1759-67, in 9 volumes, is difficult to find in a complete set of the first editions of all the volumes. for £12 to £15, according to condition. The works of Samuel Johnson, while still comparatively low in price, are constantly rising, and will probably continue to do so. The same may be said of the works of Fielding, Smollett, and Richardson. Swift's Gulliver's Travels. 1726, sold at the Arnold sale for \$95, and at the Lefferts sale for \$72.50. The Heber copy sold for £1 6s. in the thirties, and as late as 1896 copies sold for from two to five pounds.

The Tale of a Tub has also doubled in price within the last few years.

The first edition of Robert Burns's Poems, printed in Kilmarnock, Scotland, in 1786, brought at the Lamb sale in 1898 the unheardof price of five hundred and fifty guineas! had the original paper covers, was absolutely uncut, and measured nine by six inches. This copy originally belonged to the Drummond family in Glasgow. In 1870, it was sold to Mr. G. B. Simpson, of Dundee, for six guineas, and was purchased by Lamb, with four other books, for £124 in 1879. It is probably the finest and largest copy known. Cut copies, bound, have sold as follows: 1864, Allan, \$106; 1867, Smith, £13; 1875, Menzies, \$155; 1886, Mackenzie, £84; 1887, Shaw, £66; 1888, Craig, £111 (some leaves uncut); Gaisford, 1890, £120; 1890, Sotheby's, £107; £100; 1891, Ives, \$430; 1893, Sotheby's, £102; 1896, £121; 1897, £80; and £66. The book is exceedingly rare, but we must not expect a copy to bring much over one hundred pounds unless it is exceptionally large, or uncut, or, like the Lamb copy, in immaculate original condition. The second (Edinburgh, 1787) edition is now selling for about sixteen

pounds. The first American edition, New York, 1788, is really rarer than the Kilmarnock edition. A copy in the original sheep sold in 1902, at Anderson's, for \$100. From our knowledge of Burns's life, we may be sure that he would have been pleased to have the money at his disposal which was paid for these early editions of his works, and with the proceeds he would probably have entered on an uninterrupted period of conviviality.

"Then with high language, and a stately look, He sets a lofty price upon the book."

Harleian MSS. No. 5947

THE collector in the early nineteenth century must of necessity have known considerably less about the prices at which books were valued than he who now follows this fascinating pursuit. The catalogues of antiquarian dealers and those issued by auction firms are much more widely distributed to-day, owing to the establishment of the modern postal service. The telegraph and cable make quick communication of auction sale news possible, and the modern news service chronicles immediately the selling prices of exceptional rarities. The annual volumes of "Book Prices Current" published in America and England furnish the records of the previous year's sales at public auction, and are examined with avidity when they appear.

There is, on the part of some dealers in

books, a feeling that the information contained in these annual volumes should be given only to them, and should not be available to their clients; but the collector knows that no fairminded dealer will take advantage of any ignorance he may show when negotiating for some rarity, and if he is a regular customer, will accept the dealer's price, unless manifestly extortionate, without question.

The publication of the records serves to place a check on any fanciful elevation of price, and gives the dealer and the collector alike a basis on which to conduct a mutually satisfactory business arrangement. Although records made at auctions have been largely used throughout this essay as a basis for comparison, it is only because they have come to be regarded of late as somewhat authoritative, and rightly so, for, as Hudibras remarks:

But what is worth in anything, But so much money as 't will bring?

True, the price at forced sale is generally considered to fall far short of the real value of the article sold; but it is only partially true of book auction prices, for the buying public is largely represented in the competition, and it is reason-

able to suppose that a man should be prepared to pay in public competition a price approximating that which he would give at private sale. The more common books at sales today, however, are largely bought, either by dealers for "stock" or to supply a previously given order at a fixed price, or by libraries, which are limited in funds, and generally pay low prices. We may therefore expect fair or even high prices for rarities, and low prices for the commoner books. One who desires to gather books for his own reading has a very fair opportunity to furnish himself with the material to slake his literary thirst at a lower cost than in any other way. But the collector must be prepared to pay a price closely approaching the value in the open market.

The average auction sale of books seems, to the casual visitor, to be exciting little interest. It is attended by gentlemen of quiet, businesslike mien, each with his marked catalogue and pencil, ready to record the prices at which the various lots are sold. During the few hours previous to the sale, these gentlemen may be seen carefully examining the material offered for competition, and discussing with one another past records, the "condition" of some

rare book, or the general news of the trade. These gentlemen are not, as might be supposed, collectors. There may be a few collectors among them, but the majority are "buying agents" or dealers. The collector rarely attends sales in person, knowing that the anonymous character of the bid made by a regular agent often prevents unfair treatment by the auctioneer, and undue competition for rare items from dealers who may buy with the purpose of reselling to him.

The hour announced for the sale approaches, the auctioneer takes an elevated position in front of his small audience, and the bidding begins. The room is silent, save for the voice of the auctioneer, or an occasional oral bid from the buyers. Bidding is largely done by lifting the catalogue or pencil, and if a bidder has once attracted the attention of the auctioneer, he indicates assent to increases by some slight movement. When a particularly valuable or rare item is reached, the audience often manifest their excitement at the impending contest by a nervous shifting in their chairs; each advance is watched with absorbing interest; and an oppressive silence reigns. The announcement of the result is seldom followed by much

comment, although an occasional expression of surprise unconsciously escapes.

An auction room is a sleepy place; the monotonous repetition of figures brings on a feeling of drowsiness which is only dispelled by the sale of some unusually interesting item, or by an occasional attempt at humor on the part of the auctioneer. There seems to be a tradition that all auctioneers are necessarily humorists; at least, the book auctioneer usually considers himself to be such; but his humor is bound by the most rigorous rules.

One of the choicest jokes, common to all book auctioneers, is to start the bidding on some particularly rare item at a ridiculously low figure, and without waiting for bids, to cry, "Ten cents, who 'll have it?" This bit of fun, curiously enough, is always successful. Another well relished joke is to "knock down" some valueless article, on which no bids are offered, to some large dealer, or to select from the audience some unfortunately impecunious "pickerup of unconsidered trifles," and assign all such worthless stuff to him.

The earliest auction catalogues were poorly compiled, giving little indication of the character of the book, and no description. The

present ones are often fine specimens of the typographer's art, are enriched by facsimile reproductions of rare items, and have often valuable descriptive and bibliographical notes. The notes are sometimes inaccurate, but seldom designedly so, their misstatements being slight misrepresentations inserted for advertising purposes rather than actual untruths.

Many of the catalogues are worthy of preservation on account of the value of the bibliographical information they contain. Unfortunately, in several recent instances where sales have comprised material belonging to booksellers, the catalogues have been compiled by the booksellers themselves and have contained many untruths, inserted for dishonest purposes. Beware of such sales! They will be "protected" by an agent of the bookseller, and the fair competition which is the secret of success of the book auction will be conspicuously lacking.

There are certain characteristic habitués of auction rooms who serve as a never-failing source of interest to the philosophic observer. There is, for instance, the superannuated and unsuccessful book-lover, once a prosperous bookseller, but now, alas! reduced to abide in

a poorly lighted and ill-kept shop in some forgotten neighborhood, where a customer is a rarity, and where he dreams away his life, surrounded by the "plugs" which are left from his former stock. He frequents the rooms, not to buy, but as a pleasant pastime, and watches with absorbing interest the progress of the sale. He purchases, at long intervals, some bundle of almost unsalable pamphlets or forgotten school-books, and bears them proudly away, with conscious pride equal to that which the greatest investor feels.

There is the rara avis, the lady buyer, whose advent is not welcome to the smokers; she is usually interested in some particular item, and unused to bidding, often bids against herself in the excitement of the moment; or, perhaps she is the spectacled representative of some public library, conscious of her superiority of knowledge due to a couple of years' training at some library school, and authorized by her Board of Trustees to invest a certain sum in additions to her stock. She has the business woman's keen sense of a bargain, and therefore seldom buys the rare books, which bring good prices, but picks up such standard works as will interest her readers, and goes on her way rejoicing.

And there is the well known dealer, who has been commissioned to bid on a few scarce items. He arrives just before these items are sold and seems surprised to learn that they are to come up for sale. He lingers near the auctioneer, and examines with a practised eye the fine points which escape the ordinary mortal. He bids slowly and nonchalantly, but in a manner to impress his competitors with the idea that he has unlimited wealth back of him. It is whispered after the sale that "Lot — was bought for the great millionaire collector, Mr. —," but the veteran does not reveal the name of his customer, as it is contrary to his idea of professional ethics.

Not the least curious of all is the auctioneer himself; there are two types. The first is the man who pretends to know the collation, description, and especial characteristics of each rarity he sells. He calls attention to fine copies and rare bindings, and by his general behavior strives to stimulate his customers to the utmost efforts. The other type pretends to know nothing of the material sold; he seems to say: "Gentlemen, I must catch the 5.30 boat; I don't care what you pay, and this whole thing

bores me. Let us get it over with as soon as possible."

In some of the smaller towns, a general auctioneer has from time to time a collection of books offered to him for disposal. Unfamiliar with proper methods of cataloguing and advertising, he sends out lists, crudely prepared, from which the buyer can learn little or nothing. Without making invidious comparisons, I am free to say that the catalogues sent out by auctioneers in our two great Western cities, and from the metropolis of our northern neighbor, are about as poor specimens of bibliography as one could conceive.

I well remember examining one of the catalogues of a Canadian sale a few years ago, in which the first book printed in the Province of Ontario was offered for sale. There was not one word to distinguish it from the commonest controversial pamphlet, and it was only after two hours of careful study that I convinced myself of the identity of the book. Incidentally, I consider that its acquisition at a low price was a great triumph; but it was purchased at a low figure simply on account of the contemptibly inadequate way in

which it was catalogued, and the carelessness or ignorance of the Canadian buyers present.

There are seldom great bargains obtained nowadays at auctions; unless the item purchased is out of the common run of collectors, one must pay the price. But once in a while seeming trifles, unknown to the mass of buyers, sell for a mere trifle. I remember picking up for the sum of forty-five cents, a particularly rare natural history item, which sold in England the same year for ten pounds. In general, works published in languages other than English, unless "relating to America," can be purchased at a small fraction of their value on the Continent. There are, of course, notable exceptions.

There are some who contend that little can at present be gained by searching through the stocks of dealers in second-hand books, as all such dealers are acquainted with the value of the items most called for. This may be true; and yet, if one does not mind the mustiness and dustiness of the accumulations of "trash" in the smaller shops, it is still possible to pick up an occasional rarity, and when it is found, by careful maneuvering, to carry it off trium-

phantly with the happy consciousness of a bargain acquired.

We must not expect to pick up the great rarities, but only such as are known to none save the favored few. The "finds" will not be numerous, but there is always the chance of digging out some forgotten American imprint, some Embargo, Tamerlane, or Fanshawe, which will repay the searcher well. There are, alas! few of the old bookshop-haunting type of collectors now, but these few are discovering much of interest.

The booksellers' catalogues in America are, as a rule, well prepared. The cost of printing prevents such lavishness of description as is often found in the foreign catalogues. But on the whole, the lists are evidence of well digested knowledge and careful discrimination. A poorly prepared and poorly printed catalogue is usually an indication of laxity in other directions, and one buying from such lists must expect to get books in poor condition, with torn or missing leaves, and lacking portraits and plates. An imperfect book, unless it be the only copy known to exist, or is of a rarity approaching the Caxtons and Bay Psalm Books, has no place in any collection.

Much aid to the collector has come from the printed researches of American bibliographers; the interest shown to-day is to a considerable extent directly due to their discoveries. No more painstaking and careful work has ever been done than that published in the United States during the past four decades. The booklover owes to certain ones in particular an everlasting debt of gratitude. To mention their names would be superfluous; but it is sure that they would, in the hearts and minds of the American bibliophile at least, replace the DeBures, Brunets, ay, the Dibdins of other lands.

"'T is pleasant, sure, to see one's name in print;
A book's a book, although there's nothing in't."

The standard English authors of the nine-teenth century have lived so recently that in many cases their first editions have not attracted the attention of the collector. But many of them are rare, and of recent years have been receiving attention. The books which possess a charm, not only for their rarity, but for their literary merit, are well worthy more serious consideration, and I expect the present high prices to rise still higher.

The recentness of increase in price is well illustrated by the works of John Keats. His *Poems*, 1817, a presentation copy of which, with autograph inscription, cost Mr. Arnold in 1895 only \$95, sold in 1901 for \$500. Copies had sold, only a few years before, for ten pounds, and one containing an autograph sonnet by Leigh Hunt, and uncut, sold in 1888 for £13. The *Endymion*, 1818, an uncut copy

of which, in the original boards, sold in 1888 for £5, brought at Arnold's sale \$150, and the Lamia, Isabella, The Eve of St. Agnes and other Poems, 1820, an uncut copy of which sold in 1887 for £6 15s., brought in 1901, \$215. There is no doubt that a recent increased literary interest in Keats has contributed somewhat to this phenomenal increase of price, but this cannot account for all of it.

Some of the most phenomenal of recent increases are in the works of Robert Browning. In this case we may well assume a large part of the increase to be due to the hysterical interest in his enigmatical poetry, an interest which has led to the formation of Browning clubs and societies, and the establishment of what is known as "the Browning cult." first publication, Pauline, 1833, sold in the uncut condition at the Arnold sale for \$700; a similar copy at the Foote sale in 1895 brought only \$210, although a mail bid from London for \$300 had been sent, but arrived too late. Other prices at the Arnold sale were: Paracelsus, 1835, cost \$22, 1896, sold \$29; Cleon, 1855, cost \$10, 1897, sold \$80; Statue and the Bust, 1855, cost \$10, 1897, sold \$91; Men and Women, 1855, cost \$8.55, 1896,

sold \$30; Gold Hair, 1864, cost \$13.60, 1897, sold \$68; Dramatis Personae, 1864, proof copy, MS. title and revisions, and autograph letter of the author, cost \$42.63, 1897, sold \$455; Ring and the Book, 1868–69, cost \$6.60, 1896, sold \$30; another copy, proof with MS. revisions, cost \$72.88, 1897, sold \$680.

Mrs. Browning's works have also brought high prices. The Battle of Marathon, 1820, sold at the Arnold sale for \$425; it cost Mr. Arnold \$450 in 1897; an uncut copy sold in 1895 for \$330. Only fifty copies of this book were printed, and only six are now known to exist. The Essay on Mind, 1826, sold in 1901 for \$26.50; at the Cooke sale in 1895 it fetched \$31. Another copy, bound with Prometheus Unbound, 1833, and containing an inserted autograph letter, cost Mr. Arnold \$33.08, and sold for \$145. Another autograph letter was inserted in the copy of the Poems of 1844; the book, which cost Mr. Arnold \$23.85, sold for \$125. The Sonnets of 1847, of which only a few copies are known, established the auction record of \$440, none having previously been offered at public sale. Mr. Arnold purchased his copy for \$115, from a private collector, in 1897.

Were Charles Lamb, hack writer, to return for his next incarnation, he would need the income of a successful modern novel-writer to buy a single copy of one of his earlier productions. Curiously enough, the children's toy books for the preparation of which he received the merest pittance, now bring the most elevated prices; such are the idiosyncracies of the collector of first editions! For a long period no copy was known of the Poetry for Children, 1809, which he wrote with his sister. At last a copy turned up, in 1877, and in South Australia, of all places! The Foote copy in 1895 sold for \$2,220, the record price for a children's book. The Tales from Shakespeare, 1807, a much more common book, but one having much more literary merit, has sold at recent sales for about one hundred dollars, which is about twice the price it brought ten years ago. The French copy brought the record price of \$300. It was an exceedingly fine copy, and was bound by Zaehnsdorf in the most elaborate style. Of many of the children's toy books, several editions were issued, and the determination of the real first edition is often no easy task. The character of the books is such as to ensure their being soon de-

stroyed or defaced by their childish owners, and often the later editions are as scarce as the earliest. A copy of *The King and Queen of Hearts* with the date 1806 sold at Sotheby's in 1901 at £240, and another copy with the date 1809 sold for £225 the same year.

A copy of The Adventures of Ulysses, 1802, with the original paper label, sold in 1901 for \$47.50. A similar (perhaps the same?) copy is offered by a London bookseller in a recent catalogue for £42; this is certainly a notable increase of price during one year! The collection of these children's toy books is in no wise defensible from a literary standpoint. They are merely curiosities; the text is hardly literature, the illustrations are crude, and the printing is mediocre. Such prices seem deplorable when compared with those paid for Lamb's Elia. This work was issued in two volumes, in 1823-1833. The French copy brought the record price of \$190, and as a result of the sale at this high figure, a London dealer is now quoting a copy at £48. This may seem high to those who have little interest in the most famous work of one of our most graceful English writers, but it is small when compared with the figure at which his

most ephemeral and trashy productions are selling. Such is the bibliomania of some contemporary bibliomaniacs!

Shelley's Adonais, Pisa, 1821, is extremely rare, especially when found in the original blue paper covers. The McKee copy, with autograph inscription, brought \$2,125. The Arnold copy, which cost \$150 in 1896, being purchased from a bookseller, brought \$510 in 1901, and another copy, with an inscription by Shelley, and bound in morocco, brought £270 at the Hibbert sale in 1902. In 1888, an uncut copy in the original covers sold for £31, almost exactly what the Arnold copy cost in 1896. It is therefore evident that this item has only very recently reached such an enormous price. Queen Mab, 1813, sold in 1902 for £60. This copy had the title and imprint and dedication intact. Another copy, having the printer's name cut out of the last leaf, and having manuscript corrections by Middleton, to whom it was presented by Shelley, sold for £30 10s. Another copy with the imprint intact sold in 1900 for £11 15s. The McKee copy sold in 1902 for \$500, although a fine, perfect copy sold fourteen days before for \$176 in the same auction room!

Previous records of copies having the title and imprint intact are as follows: 1890, calf, uncut, £22 105.; boards, uncut, £12 125.; 1891, boards, uncut, £22 105.; 1892, morocco, uncut, £21 105.; 1893, morocco, uncut, £19; 1897, boards, uncut, \$200; another copy, with autograph inscription, \$615.

Zastrossi, a Romance, 1810, brought \$230 at the McKee sale, but his copy lacked half-title. A complete copy sold in London during the previous month for £150. Good copies sold in 1888 for £5 15s. and £10 5s. respectively. A copy with Shelley's autograph fetched only \$31 at the Hale sale in 1891. The Adee copy in 1895, morocco, uncut, sold for \$110. Cenci, 1819, in the original boards, uncut, sold in 1902 for \$190. A copy sold at Bangs's in 1901 for \$150. The McKee copy, uncut, but in a morocco binding, brought only \$90; but a bound copy, with an autograph inscription (not by Shelley) brought £39 in April, 1902, and another, without inscription, but in an elaborate and expensive binding, sold for £40 in June.

If we compare the following prices with those just mentioned, we shall have a clear idea of the recentness of the increase in interest in

Shelley. Uncut copies in the original boards sold in 1887 for £7 2s. 6d. and £4 6s.; in 1888, for £6 12s. 6d.; in 1890, for £6 15s.; in 1895, for £5 15s.; in 1897, for £7; in 1900, for £14. The last copy was in the original marbled paper.

Alastor, 1816, boards, uncut, brought \$350 in 1900 (the French copy), and \$360 in 1901. The McKee copy, bound in half morocco, brought only \$125. Oedipus Tyrannus, 1820, was not offered at public sale until 1896, and then brought £130. No other copy has appeared in the auction room. A reprint on vellum was made by Mr. Forman in 1876, and a copy has sold for as much as twenty dollars.

Although an attempt has recently been made to revive an interest in Byron literature, his first editions, with one or two exceptions, sell at very moderate prices. His *Poems on various Occasions*, Newark, 1807, which was printed in a small edition for private circulation, was issued in green boards, with a pink label on the back. An uncut copy, not having the label, but with an autograph inscription by Byron, and some verses on the fly-leaf, said to be in the handwriting of the poet, brought

L129 in 1902, the record price. A good uncut copy bound in morocco sold the same year for £50, which represents its average price for the last fifteen years. The Hours of Idleness, 1807, was issued in two editions, one on large paper, in which there are certain textual errors, which are corrected in the second, small paper issue. The small paper copies sell for two or three pounds; large paper copies sell for much higher prices. In 1901 one bound in full morocco extra brought £24, and in 1900 a similar copy brought £16. A copy in the original boards, uncut, which sold in 1889 for £9, fetched £25 in 1900.

The Curse of Minerva, 1812, is extremely rare. There are three records of sales since 1886, i.e.: £100 in 1892, £60 in 1893, and £97 in 1898. These were all in boards, uncut, and of course may not be different copies. I believe that a higher price would be obtained to-day. The Waltz, a small eight-page pamphlet issued in 1813, brought \$310 at Bangs's in October, 1901, and £79 at two different sales in London in 1902; in 1888, a copy sold for £50, and in 1896 for £55. None of the copies thus far mentioned had the original wrapper, and indeed some authorities

believe it was issued without a wrapper of any kind. But in 1892, at the Cooke sale, a copy having the wrapper turned up, bringing £86. Others of Byron's works sell for comparatively low figures, although they must in time greatly appreciate in value.

Poems by Two Brothers, 1827, by Alfred and Charles Tennyson, was printed on two sizes of paper, both issues being in cloth boards. A copy of the large paper issue sold in 1902 for £48. The McKee copy brought \$275. It was in boards, but they were not the "original boards." The small paper copies sell for ten to thirty pounds, according to condition, the higher price, of course, being paid for clean copies in the original boards, uncut, with paper label. Timbuctoo, 1829, in the original blue paper wrappers, sells for three or four pounds. The McKee copy brought \$40 in 1902, and the Daly copy \$32 in 1900. The Falcon, 1879, brought in the original paper covers, \$410 at the Arnold sale in 1901. He paid \$350 for it in 1899. A copy sold in London in 1900 for £52. There is no other record of a sale, and the pamphlet seems to have been unknown to Slater, in 1894.

The Promise of May, 1882, seems also to

have escaped Mr. Slater. The Morgan copy sold in 1902 for \$331, and the Arnold copy in 1901 for \$430. Indeed, the recent appearance of many of these Tennyson pamphlets makes Mr. Slater's essay on Tennyson first editions of little value.

There were three copies of The Germ (which was issued in four parts by Rossetti in 1850) in the sale of Mr. French's books at Libbie's in 1901. The four parts as issued, with the signature of Rossetti on the cover of the second part, brought \$410; the second copy, bound up without the covers, brought \$275; the third copy, in a magnificent special binding, with covers and advertisements preserved, brought \$975. No better proof of the extravagance of the prices at this sale could be chosen. A copy in every way equal to the third copy noted above sold for \$360 at Bangs's in October, 1901; an ordinary copy, bound, for \$135, and a similar copy in London in May for £28. Previous to 1900, copies sold at much lower figures, ranging from five to eight pounds. The work is not sufficiently rare to justify the prices realized at the French sale.

At about the time when the 1842 edition

of Dibdin was in preparation, two of our greatest English novelists were making their first attempts to gain recognition. Charles Dickens and William Makepeace Thackeray were, in the hours remaining to them from their regular labors, writing, often at high pressure, the weekly instalments of those stories which were to stir the hearts of the common people of old England as they had never been stirred before. Dickens's Pickwick Papers was, after the first few numbers, so extremely popular as to call for very large editions. In this particular this work differs from the first editions of previous English authors. On account of the method of issue in cheap weekly numbers, and on account of the changes made in the illustrators, the first edition in complete condition is one of the greatest bibliographical prizes of the Dickens collector at present.

But one must be an expert to know what constitutes a bibliographically correct copy. There are "cancelled plates," and "advertisements," and changes in the covers, with all of which one must be familiar. Dickens issued "addresses" in parts 2, 3, 10 and 15, which should not be lacking. The name of Mr.

Weller on the sign of "The Marquis Granby" in the first issue is spelt "Veller"; but in later issues is spelt "Weller." A copy to be ideal should have the four addresses mentioned above, should have all the covers, should have the genuine impressions of the "Buss" plates, and contain, as an extra touch, complete genuine early impressions of the illustrations separately issued by Onwhyn, "Crowquill," Heath, and Sibson.

The price of the first edition of Pickwick Papers depends entirely on the bibliographical details above noted. Without any of them, the value is trifling. With all of them, a copy would sell for at least £50. The enthusiastic Dickens collector embellishes his treasures with inserted autograph letters and portraits, and these additions may enhance the price still more. Nearly all the popular Dickens novels were issued first in numbers, and the collector prefers to preserve the numbers, with all the advertisements and notices, in their original form. David Copperfield, Bleak House, Dombey & Son, Little Dorrit, Martin Chuzzlewit, Master Humphrey's Clock, Sketches by Boz, Edwin Drood, Nicholas Nickleby, Our Mutual Friend, and Tale of Two Cities were all issued in this form.

The rarest of Dickens's productions, however, from the collector's point of view, are certain minor writings which are practically unknown to readers of Dickens. Sunday under Three Heads, 1836, when in the original covers, and not trimmed, has sold (Sotheby's, 1889) at Lio. There are two facsimile reprints, one of which, by Pearson of Manchester, can be easily told by an error on page 7, line 15, where the word "Hair" is spelled "Air." The other reprint is easily distinguishable by the bad execution of the plates. The Village Coquettes, a Comic Opera, 1836, sold, previous to 1894, for from £6 to £10. In that year, however, over one hundred copies were found, and the price decreased suddenly. It now sells for about three pounds. The Strange Gentleman, a farce, published as a 46-page pamphlet with pink wrappers in 1837, sold in 1892 for £,45, and in 1894 for £38. But later good copies have sold as low as fig. The Wright copy, in 1899, with manuscript remarks in the handwriting of Dickens, brought the phenomenal price of £84.

Memoirs of Joseph Grimaldi, 1838, was issued in two volumes, and the genuine first issue, in pink cloth, has not the "pantomimic border,"

by "Crowquill" around the final plate, entitled "The Last Song." The second issue, in brown cloth, has this border, and is somewhat more difficult to "pick up." A good copy of either issue fetches about £5. The record price at auction was reached at Sotheby's in 1889, where a copy brought £13.

The Loving Ballad of Lord Bateman, 1839, supposedly by Dickens, the first issue of which is distinguished by the numbering of the pages in the middle instead of in the corner, was published in green cloth, with a design by George Cruikshank. Copies in good condition sell for about five pounds. A Christmas Carol, 1843, has in the first issue of the first edition, the heading to the first chapter in the form "Stave I," in later issues as "Stave One." The earliest number was in brown cloth, dated 1843. Good copies sell for from three to five pounds.

Enough has been said to indicate the fine points with which one must be familiar in order to ensure a collection of genuine first editions and first issues. Of the more popular works, editions followed each other very quickly, and in the case of issue in parts the earlier parts were sometimes reissued before the completion of the final instalments. Changes

were made in the plates and in the printing of the covers, and advertisements and addresses which were printed in the earlier numbers were omitted in the later ones. Many series of extra plates were prepared, and these were put forth in various states and sizes, and on different qualities of paper. Truly the knowledge of the Dickens collector must be voluminous.

There could be no better example of the prevailing taste for collecting the most trivial productions of our great writers than is given in the works of Thackeray. As already noted, Thackeray during a long period was nothing more or less than a literary hack, and not until a comparatively late period in his life did he attain sufficient literary celebrity to feel reasonably certain of an income beyond the merest pittance. During his very early years, he devoted himself rather to the illustration of the books of others, which have now a certain commercial value due to his sketches.

It is believed by some that Thackeray competed for the position of illustrator for Dickens's *Pickwick Papers*, left vacant by the death of Seymour, and that had he, instead of H. K. Browne, obtained the commission, one of our most brilliant littérateurs would only be known

to the world at present as a maker of pleasing and humorous sketches.

The first literary efforts of Thackeray were in connection with The Snob and its successor, The Gownsman, published in numbers in 1829 and 1830. It is supposed by some that he was the editor of the latter periodical, although no direct evidence of the fact exists. He contributed to The Snob a humorous skit on Tennyson's prize poem Timbuctoo. A complete set of the two papers, twenty-eight numbers in all, is extremely scarce, and brings a very high price; The Snob is much the rarer. The record price for a complete set of both was reached at the Hornby sale in 1900, when the numbers sold for £132. This copy contained general titles, indexes, prefaces and dedications to each volume and was uncut. A copy entirely complete is offered by a New York bookseller for \$1,750. The Gownsman alone brings prices ranging from £10 to £30, according to condition.

The first book of Thackeray's sketches, Flore et Zephyr, 1836, was issued without text, and included, besides the sketch on the title, only eight lithographed plates. At the Hodgson sale in 1894 it fetched £99, which may be taken as the average value of the few copies

known. The Daly copy, however, sold for \$850 in 1900. It had an original drawing inserted.

The Yellowplush Correspondence, published at Philadelphia in 1838, is the first book issued by Thackeray, although Slater does not deign to notice it. The book is not common, and if it had been published in England would bring a much higher price. It sells for about five guineas. The last copy sold in America, at Bangs's, brought \$25.50. This book will undoubtedly increase in value, and should be "picked up" when offered for sale. The Corsair, a Gazette of Literature, published in New York in 1839-40, and containing contributions by Thackeray, sold at Sotheby's in 1893 for £23. This price has never since been equalled. Indeed, at the Avery sale in 1900, volume I complete sold for only \$5.25. The Hornby copy, complete, sold in the same year at Sotheby's for £16 10s. This is also a good "find" for the book-shop burrower.

The Paris Sketch Book, Thackeray's first book printed in England, was issued in cloth, in two octavo volumes, and the first edition (there was a second, published the same year) is scarce, especially in the original cloth, uncut.

The price of £13, was obtained in 1892 at the Dennis sale; the previous year a copy was sold at Libbie's for \$65. Copies ordinarily sell for four or five pounds.

The Second Funeral of Napoleon, 1841, sold in 1889 for £37, in 1891 for £21, in 1892 for £22 105. and £42. The French copy, 1901, brought the record price of \$295. It was issued in a dark grey wrapper, and contained four full-page woodcuts. A cheap and poor facsimile has been issued, which would not deceive the careful collector.

Comic Tales and Sketches, also published in 1841, sells for about twenty guineas if in good condition, and in the genuine first issue. The titlepage of the first issue refers to the author as "Michael Angelo Titmarsh," the second copy, published after the success of Vanity Fair, refers to him as "The Author of Vanity Fair." In other respects the issues are identical. Several minor works, issued in the following years, bring only small sums at public sale.

Vanity Fair, Thackeray's masterpiece, and in the minds of many, the greatest English novel, brought to its author fame and some fortune. Following the lead of Dickens, it was issued in twenty monthly parts in 1847 and 1848. The

best first edition should have forty plates, two distinct titlepages, and should have an illustrated advertisement of The Great Hoggarty Diamond. Of course the covers should be intact. There should be a woodcut of the Marquis of Steyne on page 336. This was withdrawn in later copies, as resembling too closely a certain well known English nobleman. The first chapter should have the words "Vanity Fair" in small rustic type. The record price for a complete copy in the original numbers was reached at Libbie's in 1901, where the French copy sold for \$250. It had previously sold for about £20, which is probably its present value. The Daly copy, in 1900, specially bound by Rivière, brought \$100.

An Interesting Event, 1849, is one of the very rare minor Thackeray items. The Daly copy sold in 1900 for \$215, and a month later another copy fetched \$160 at Bangs's. According to Slater, only one copy in the original wrappers is known.

# OF EXTRA ILLUSTRATION AND PRI-VATE PRESSES

Loveliness

Needs not the foreign aid of ornament, But is when unadorned adorned the most.

THOMSON, Seasons

Though an angel should write, still 'tis devils must print.

Moore, Fudge Family in England

There is a form of bibliomania which Dibdin has treated delightfully in his chapter, The Alcove, that is to say, that craze for "extra-illustrating," which seizes remorselessly the previously harmless bibliophile, and leads him to become a wicked despoiler and mutilator of books. The extra-illustrator is nearly always the person responsible for the decrepit condition of many of the books which "unfortunately lack the rare portrait," or have "as usual," some valuable plate or map lacking. Were this professional despoiler, or his minions, the ruthless booksellers, to destroy the sad wrecks which re-

# OF EXTRA ILLUSTRATION

sult from their piratical depredations, all would be well. But they set these poor maimed hulks adrift again, to seek salvage from some deluded collector, or some impoverished or ignorant librarian.

It is curious that the very volume in which our reverend friend so heartily condemns these inexcusable bandits should be seized on as a receptacle for their ill-gotten prizes. May the spectre of Thomas Frognall Dibdin haunt the souls of these impious rascals, and torture them with never-ceasing visions of unobtainable and rare portraits, non-existent autographs, and elusive engravings in general! They even dare to profane your sacred work, the Biblia of booklovers, by the "insertion" of crudities invented by their fiendish imagination. They have committed the "unpardonable sin" of bibliophilism. Not only do they carry on this wicked work, but actually flaunt their base crimes in the face of their innocent brethren. Hearken to this:

DIBDIN, T. F. Bibliomania. London, 1811. Extended to five volumes, with extra printed titles, and having eight hundred engravings inserted, comprising views, old titles (!), vignettes, and six hundred and seventy-five portraits of authors, actors, poets, sovereigns, artists, prelates, &c., &c. 250 guineas.

## OF EXTRA ILLUSTRATION

What of your true friends, the honest books, which have suffered uncomplainingly the loss of their titlepages, their portraits "&c., &c."? There they are, of no further interest to the true bibliophile, condemned to the uses of the vulgar horde who know no better than to read them; and all this, my dear Dibdin, that they may serve to separate one from the other the pages on which your enlightened mind has recorded the wisdom and experience of a useful and studious life!

As you have remarked, the pages of our beloved Shakespeare are not safe from their profaning hands. Here is an example:

SHAKESPEARE, WILLIAM. Works. Knight's Pictorial edition. 9 vols. 1839. Extended to sixteen volumes by the insertion of 2138 engravings. £105.

And even the Bible itself has been desecrated:

BIBLE, HOLY. Dublin, 1792. Extended to forty-two volumes, and having eight thousand prints inserted.

Daly sale, 1900. \$5,544.

These may never be forgiven. The works of stage celebrities or works about them may well be given up to their nefarious business, but the Bible, never!

There was once a good man, who in an unguarded moment published, and innocently, a

## OF EXTRA ILLUSTRATION

volume detailing the events in the lives of those patriotic men, the signers of our own Declaration of Independence. The issue of this book has increased many fold the prices of autograph letters written by these men, and of documents signed by them. Many an historically valuable letter is hidden away between the pages of a copy of this book, which has been a favorite basis for extra-illustration. The copy at the Daly sale, which included a complete collection of autographs, sold for \$4,650.

Augustin Daly was the greatest extra-illustrator among American collectors. Yet few of his extra-illustrated books sold for as much as they cost him. Spence's Anecdotes, extended to four volumes, having inserted 240 engravings and "the originals of all the letters printed in the appendix," sold for \$3,800. His copy of Forster's Life of Dickens, extended to nine volumes, with about 1600 extra-illustrations, brought \$1,080.

Extra-illustration is not book-collecting. It is the collection of views, autographs, portraits and other prints, and need trouble the true collector of books but little; but it is a curious disease, to which we may all be exposed, and we should be careful not to allow the first symp-

## OF LIMITED EDITIONS

toms to spread through our minds, but by suitable remedies, cast off the slight premonitory chill, and return to the healthy and honest pursuit of genuine bibliophilism.

A more modern disease, of which Dibdin was not wholly ignorant, at present threatens to sap the vitals of the most seasoned constitution: this is the growing contagion known as the "limited edition" fever. Even the strongest of us are subject to it, and its ravages are world-wide. In the beginning of things, books were printed in limited editions, not as a means of stimulating the sale of the few copies issued, but rather for fear that even the small number printed would not meet with ready sale. The secret of all collecting is the satisfaction which the bibliophile feels in possessing a book which few others can hope to obtain. With this fact in mind, certain persons have embarked in the business of manufacturing rarities by the simple plan of limiting the issue. It is true that one must carefully discriminate between the scholar who, knowing the limited number who will be interested in acquiring his books, prints only as many as will satisfy that few, and the conscienceless proprietor of some "private press," who prints but few copies in order to

#### OF LIMITED EDITIONS

sell each at a figure far above the cost of production.

Edward Fitzgerald, were he to return to life, would hold up his hands in amazement at the number of editions of his translation of the *Rubáiyát* which have been issued, knowing as he well would the difficulty experienced in selling more than a few of the first edition.

Elizabeth Barrett Browning would undoubtedly be pleased to see the wide circulation attained by the Sonnets from the Portuguese, through the countless issues that have lately been printed on Van Gelder paper, on Japan, ay, on Boxmoor (alias Pinewood), and in various fantastical types.

The aristocracy of the limited edition issues is small. Many of them are "in trade," and have no claim to entrance into the higher circle. The chief item of cost is not in the printing, but in the advertising. Of our English presses, the Kelmscott press of William Morris at Hammersmith may justly claim a title of nobility, as having existed, not solely for commercial profit, but to revive the good printing of the fifteenth century. The books were sold at prices which seem high to one not familiar with the thorough manner in which

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the work was done, the expense involved in procuring special fonts of type and special paper, and the hours of preliminary study which were necessary. The issues of the press attracted at once the attention of collectors, and their price has until recently steadily advanced since the first book was printed, in 1891.

The chef-d'œuvre of this press, Chaucer's Works, 1896, the finest specimen, in many ways, of modern bookmaking, which was originally published at £20, sells in England for from £60 to £80, and in this country for from \$400 to \$500, the higher price being due to the duty of twenty-five per cent. There were thirteen copies printed on vellum, and in 1902, two of these sold for £510 and £520 respectively.

In general, the products of this press sell for from two to five times the price at which they were originally issued. The complete set should include certain prospectuses, trial sheets and circulars, and few of the sets sold contain all of these. The Arnold set, which was not entirely complete, sold for \$3,853.50. They had cost Mr. Arnold three thousand dollars during the year previous. A trial page of the projected

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edition of Shakespeare, of which Mr. Arnold had two copies, sold for \$625. He had purchased them at auction the year previous for \$57.75.

The commercial success of the Kelmscott press was in a measure responsible for the establishment of many others; the founders of other presses often claimed to have the same high artistic purpose as actuated Mr. Morris. In some cases this was true, in others emphatically false. It is not a difficult matter to distinguish between the genuine and the false; the character of the book, when compared with the probable cost of production, will give a strong hint.

The number of "private presses" in the United States has grown to be very large; most of them are barefaced commercial propositions. A pretence is made that the work is of high standard, but the wise collector soon learns the falsity of these claims.

In general, one may safely buy privately printed books, especially when the subject-matter is new or when they contain reprints of otherwise unobtainable historical material.

There are several great publishing clubs which limit their publications strictly to their

## OF CLUB PUBLICATIONS

memberships. There are others which are concerned more with the financial benefit to be derived from the sale of "de luxe editions" at high prices to any one who will purchase. And, still in another class, there are so-called societies, which are organized to serve as a temporary agency for selling subscription editions of books or "libraries of choice literature." No book collector should be deceived for an instant by disguised commercial schemes.

The publications of the Grolier Club are constantly increasing in price. They are well printed books, containing matter interesting to book collectors, and being issued strictly to members only.

A copy of A Decree of Star Chamber, 1637, reprinted in 1884, the Club's first publication, printed on vellum, and bound in a most elaborate binding by Lortic Frères, sold at the French sale for \$1,600; the vellum Rubáiyát, 1885, elaborately bound by Macdonald, brought \$1,100; of each of these only two copies were printed. Other vellum books brought \$480, \$375, \$825, \$650 and \$900 at the same sale. As only two or three specimens of each publication are printed on vellum, copies on this beautiful material always command high prices.

#### OF LIMITED EDITIONS

The latest vellum copy sold, in 1903, brought \$650. Copies of the Club's publications on ordinary paper sell at prices far above that at which they were published. Many publications issued by other book clubs also command high premiums. The moment that the purely commercial spirit enters into the plans of such a club, the moment of its downfall is in sight.

Some months ago there appeared in several of the leading magazines of the country a full page advertisement of an extremely "limited édition de luxe," offered to a few of the first "applicants" at "less than one half the original price." The following month the same advertisement appeared under the conspicuous heading—

# ONLY FIVE COPIES LEFT!

The total price for these "five copies" footed up \$125. This was obviously a bad case of miscalculation, for the cost of the full page advertisement in a single one of the numerous magazines must have cost four times the price asked for the five remaining sets!

Many of the "limited editions" of standard authors which now flood the market, having

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the pretended character of high-class publications, are, from the standpoint of a collector, extremely poor investments. "Limited editions" of this class are not for the true book lover and book collector; they belong to the man who wants "so many square yards filled." Shun them as you would a questionable investment in oil or mining stock, and for the same reason.

# OF AMERICANA. THE DISCOVERERS

I sing the Mariner who first unfurled An eastern banner o'er the western world.

BARLOW. Columbiad, Book I.

The discovery of the American continent is perhaps the greatest event in the history of the world since the birth of Jesus of Nazareth. The wonderful discoveries of Columbus and his successors gave new importance to the work of geographers and explorers, and furnished the statesmen of the Old World with new problems. A new era began in which the older civilizations were to witness the truly marvellous growth of the new civilization.

The collection of literary material relating to the early discovery and exploration of America is a particularly entrancing pursuit. Many of the earlier books, issued soon after the invention of printing, have the added interest attaching to all early printed books, and thus attract the collector, not only as early records of American discovery, but as examples of the

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typographical art of the fifteenth and sixteenth centuries. They bear all the marks of crudity, many being printed in out-of-the-way places, on provincial presses, and illustrated with crude woodcuts and maps, differing in this respect from the more perfect printing of the classics and early theological works.

It is not within our province to discuss the changes in geographical knowledge which resulted from these discoveries, except in so far as they are reflected in the printed records appearing at the time. It is only as a basis of comparison that we may properly consider the earlier printed editions of some of these geographical works as being within the scope of our discussion.

None of the fifteenth century works of a geographical character have more value to the student for comparative purposes than the editions of the *Cosmographie* of Ptolemæus, and several of the collectors of Americana have realized this fact, as is shown by the presence of these rare editions in their libraries. The various early editions of Ptolemy's *Geography* have brought comparatively high prices when in good condition, having the dual character above indicated. These editions, with full

collations, and valuable bibliographical notes, will be found described in Sabin, vol. xvi, pp. 44 et seq.

The 1475 edition, the "editio princeps," was priced by Leclerc in 1878 at 150 francs and by Stevens in 1885 at £10 10s.; a copy sold at the Apponyi sale in 1892 at £11, and at the Ives sale in 1891 for \$55. Having no maps, and of course no mention of America, it has only value as a first edition of the best known of the ancient geographers. The edition printed at Bonn, bearing the date 1462, but probably issued in 1482, contains twentysix maps, but must yield the palm to the Rome edition of 1478 as the first edition containing maps, and the first collection of maps engraved on copper. This 1478 edition is one of the rarest Ptolemys, and hence the highest priced. The Perkins copy, in 1873, sold for £80. Quaritch priced it in 1879 at £80, and Ellis, in 1884, at £110. Quaritch priced a copy in 1887 at £52 10s. No copy has been recently sold.

The edition of 1482, containing a map on which Greenland was first shown under the name "Engronelant," is also high priced, although it is more frequently offered for sale.

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Mr. Murphy's copy in 1884 sold for \$85, and one in Boston in 1895 for \$87.50. But in 1901 at Sotheby's a particularly fine copy sold for £68, and in 1899 a copy "with all faults" for \$21. The Murphy copy of the Ulm edition of 1486, containing the same maps as the 1482 edition, sold in 1884 for \$150. In 1899 another copy sold in London for £91.

This is sufficient to indicate the rarity and consequent high prices of these earlier editions. But for collectors of Americana the 1507 and 1508 editions, containing the Ruysch map, are of particular interest. This map, one of the earliest to show the new world, was prepared by Johann Ruysch, a German who had visited the newly discovered country. The presence of this map in the Murphy copies enhanced the price at the sale, the 1507 edition bringing \$115 and the 1508 edition \$180. In 1901 at Sotheby's a copy of the 1507 edition sold for £38 10s. and a wormed and stained copy for £21. The Barlow copy of the 1508 edition sold in 1889 for \$105. It is interesting, as showing the advance in price, to note that Brunet quotes prices from forty-eight francs to one hundred francs for various copies of these two editions.

No such interest in Americana existed at the date when these prices prevailed, for no Harrisse, Eames or Stevens was living to stimulate the collection of material, and America was of less importance in the mind of the European collector than Greece or Rome. How ideas have changed!

The announcement of the discovery of America by Columbus was of such great interest, even to his contemporaries, that many presses reproduced his letters soon after they were written. The early prints of these letters, by far the most important of Americana, have, through the indefatigable research of bibliographers, been rescued from oblivion, and through the study of reproductions in facsimile or otherwise, have become the main authority for the student of Columbus's early voyages.

In discussing these early prints, we must bear in mind that less than forty years had elapsed since the printing of the Gutenberg Bible, and that, had it not been for the use of this newly invented art, many of the facts now made plain to us would probably be unknown. The discovery of these tracts is a matter of comparatively recent occurrence, and is in its way as great a triumph for bibliography as the

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original discoveries of Columbus himself were for geography.

Unfortunately, Columbus's first letter to Raphael Sanchez, announcing the results of his first voyage, is not known in any original Spanish edition. But six editions of a translation into "very poor Latin" are known, all probably printed in 1493. It is not our province in this place to examine into the question of the place of publication or the printer of these editions, for all are of superlative rarity, and very few have ever been sold. A full description, with an exhaustive discussion of these points, may be found in Harrisse's Bibliotheca Americana Vetustissima. Nearly all known copies of these letters are in public libraries, and unless other copies are found, the ardent collector must be content with facsimile reprints.

The Barlow copy of one edition (the one which Harrisse supposes to be the first) sold in 1889 for \$2,900, and the Ives copy in 1891 for \$1,600. The Sykes copy in 1824 brought £20, and the Heber copy 97 francs! Brunet says, "[elle] serait beaucoup plus chère aujourd'hui." How much more true is this statement now! The Inglis copy of the second (or third?) edition, bound with other rare pamph-

lets, sold for £230 in 1900. Stevens (*Historical Nuggets*, Nos. 617-618) prices two editions at ten guineas each! But why multiply examples?

The other letter of Columbus, that addressed to Luiz de Santangel, exists in a Spanish edition, but whether it was printed in Spain or some other country is not known. It is even rarer than the Sanchez letter, and is now believed, notwithstanding Harrisse's statement, to be the earlier of the two.

A copy was discovered in the Ambrosian Library at Milan. The Ives copy, found in the possession of an Italian family in 1889, and slightly different from the Ambrosian copy, sold in 1891 for \$4,300. No copy has since appeared, although one in folio form, pronounced by Mr. Harrisse not to be a genuine early edition, was once offered by a London dealer for \$8,000.

Of similar rarity are the early printed accounts of the voyages of Americus Vespuccius. There were many of these, published from 1502–1508, mostly sine loco et anno, and all being variations of the letter of Vespuccius to Lorenzo Piero de Medici. None of the earlier editions have been available to the collector,

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but the Cosmographiæ introductio of Hylacomylus (Waltzemüller), first printed at St. Die in France in May, 1507, and reissued in September of the same year, has become one of the greatest rarities for which the collector yearns.

Being the first book in which the name "America" is suggested for the newly discovered continent, it is well deserving of an honored place in any collection of early Americana. The recent interest in the collection of Americana is plainly shown by the sudden increase in the price of this little book. In 1867, the Yemeniz copy of the May issue sold for 2,000 francs; in 1884, the Murphy copy, for \$310; Quaritch quoted a copy in 1887 for £150, and in 1889, the Barlow copy, for \$650; the Ives copy, in 1891, for \$460. Probably a perfect copy would now sell for nearly a thousand dollars. The Heber copies, three in number, sold for £5 5s., £3 19s. and 80 francs, respectively, in 1834 and 1836, and the Eyries copy for 160 francs in 1846. Could one have a better example to quote as a proof of the recent interest in Americana? The September issue, in 1857, sold for 280 francs, and at the Ives sale, 1891, for \$200. A New York dealer, in

1902, offered a copy for \$650. The issues of 1509 (there were two), which sold in 1899 for \$210 and \$235, could have been purchased in 1862 from Henry Stevens for £10 10s.

Nor is the edition of Vespuccius' Paesi novamente retrovati, Vicentia, 1507, of less rarity. Very few perfect copies are known. Even the Ives copy had the title and last leaf in facsimile. The copy in the Beckford sale, in 1882, which was perfect, sold for £270, and a copy was priced by Leclerc in 1887 at 5,000 francs. We should contrast these prices with that obtained at the Sykes sale, 1824, £14 4s. 6d.; at the Hibbert sale, 1829, £10 15s.; Hanrott sale, 1833, £6. Such were the prices of rare Americana in Dibdin's time. Stevens as late as 1862 priced a copy at £21. Even the Latin edition of the same work, Milan, 1508, which was priced by an American dealer in 1900 at \$250, was purchased in 1824 (Sykes copy) for £6, in 1832 (Rich's copy) for £7 7s., and even in 1859 for 76 francs!

The examples above noted are sufficient to indicate to the enthusiastic collector of Americana the extreme prices he must be prepared to pay for the early printed records of the original discoverers. But a great collection

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should include these; for they must be considered as the foundation stones without which no collection could be considered as perfect.

Of almost equal rarity, and particularly interesting as emanating from the explorer himself, one may consider that the letters of Cortez should receive some attention; the original prints of the several letters described with such great accuracy by Harrisse, are so rare that no study of prices would be of profit. As indicating the modern tendency upward, however, we may note that the three first editions in the Barlow collection, Nos. 635, 636 and 638, sold for \$1,650, \$1,100, and \$1,500 respectively (reselling at the Ives sale \$900, \$850 and \$900, respectively). The Heber copies of these three letters sold in 1835 for £48!

The *Præclara Narratio* of 1524, printed at Nuremberg and Venice, which is the first Latin edition of Cortez's second letter, is not quite so rare. Most copies lack the map or have it in facsimile.

Copies of the Nuremberg edition sell for less than those of the Venice edition. The highest quotation for a copy of the latter, with the genuine map, is £65, by a London dealer, in 1885. Copies without the map have sold

(Philadelphia, 1896) as low as \$36. But even this price is large when compared with the Heber copies, which sold, one for £1 and the other for £3 5s.

Next in importance to these authentic accounts, authentic because written by the persons making the discoveries, are the contemporary accounts of them. Among these we may note the works of Pietro Martire d'Anghiera, usually known as Peter Martyr. The earliest of these, the first "decade" (of which eight came from his pen) was printed in 1511. copies have been offered for sale. The Barlow copy sold in 1889 for \$1,010 and the Ives copy in 1891 for \$775; the Heber copy sold in 1835 for £8 5s. This 1511 edition was reprinted, with the addition of two other decades, at Alcala in 1516. The price for this steadily increased: £3 3s. (Heber, 1834), £10 10s. (Stevens, 1862), \$70 (Barlow, 1889 and Ives, 1891), \$170 (Murphy, 1884); but recently a copy (Deane, 1898) sold for \$40. It is probable, however, that the book would, if again sold, bring a higher price.

The entire eight decades were first printed in 1530. This edition has always been rare, and only a few copies have been offered for sale.

## THE DISCOVERERS

The Heber copy sold for £5 5s., the Ramirez copy for £51, and a copy was priced by Quaritch in 1886 for £50. The Ives copy, in 1891, sold for \$85.

It is probable that this also, if now sold, would bring a much higher price. The English translation of Martyr, by Richard Eden, was printed in 1555 and again in 1577. The first of these, which at the Hibbert sale in 1829 brought only thirteen shillings, and was priced by Rich in 1832 at £6 6s., sold at the Barlow sale for \$75, and the 1577 edition, priced by Rich at £4 4s., and by Stevens in 1862 at £4 14s. 6d., sold at the Ives sale for \$40.

Another early work on America is the Historia General de las Indias, by Oviedo, the first edition of the first part of which was published in 1535, at Seville. Oviedo lived many years on the American continent, and his account of the early discoveries has therefore additional value. The Heber copy of this 1535 edition sold for £3 15s., the Barlow copy in 1889 for \$60, the Ives copy for \$46, which is a little less than the price (£10) at which it was priced by Stevens in 1862. Leclerc in 1887 priced a copy at 1,500 francs. At Sotheby's in 1901 it sold for £13.

Enough has been said to show the increasing price at which these earlier printed records of the earlier discoveries are being sold. The prices, while largely due to the collectors' wish to obtain material almost unique, have a surer foundation in the interest and value of the information furnished.

Others of the books printed during the sixteenth century are interesting on account of their containing some especial feature in connection with American history. Such books are Fernandez de Enciso's Suma Geographia, printed in Seville in 1519, and usually considered as the first book printed in Spanish which describes America. The information contained in the American section of this work is very slight, but it was of sufficient importance to cause the book to be quoted in 1832 by Rich at £10 10s.; a copy was sold at private sale last year for \$150.

The Giustiniani Psalter of 1516, containing the first printed life of Columbus, and the Enarrationes of Camertius, 1520, which contains the first printed map with the name America, are examples. Until the special feature of such books become known, they have of course less commercial value. The book-

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dealer is largely indebted to the published researches of Harrisse, Stevens, Rich, Sabin and others for the development of such points.

# OF AMERICANA. THE EXPLORERS

Creation's heir, the world, the world is mine.

GOLDSMITH. Traveller

From the accounts of the discovery of the continent, collectors naturally progress to the printed accounts of the early explorations and conquests and the founding of settlements. Containing the records of the early attempts of Europeans to take advantage of results of the discoveries of Columbus, these works are of vast importance and include many of the greatest rarities. Only a few of these can be mentioned in our limited space.

Note the wonderful increase of prices! The collections published by Theodore de Bry, at Frankfurt, which comprise accounts of American discoveries, were issued in parts during several decades, in a number of languages, and several editions were issued of many of the parts. It is almost impossible to find a complete set of the first editions of all the parts. The most complete set recently sold (Edwardes, 1901) comprised the Latin editions of parts I—

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XI of the Grands Voyages (America) and parts I—XI of the Petits Voyages (East Indies) and ten second editions of some of these, in all thirty-one parts. The price was £245. At the same sale, parts I—XI of the German edition of the Grands Voyages and I—XI of the Petits Voyages, all but two first editions, and nine others, second editions, sold for £100. This set is now in the Library of Congress. It is almost impossible to find the thirteenth part. The Murphy copy of the first eleven parts of each set (Latin), all first editions, sold in 1884 for \$1,785. No comparison can be made between sales of various sets, as there is so great a variation between copies.

The French edition comprised only Part One of the Grands Voyages; it is usually catalogued separately. It is of great rarity, especially when perfect. A nearly perfect copy was offered by a New York dealer recently for \$675; the Edwardes copy sold for \$134. The first English part, Hariot's Briefe and true report of the new found land of Virginia, 1590, is also of great rarity. The Nassau copy, in 1824, sold for £100, and the Hanrott, 1833, for £31. In 1901, the Edwardes copy sold for £135. Of much greater rarity is the London 1588 edition of this book. Probably only one

copy has been sold, and this three times: in 1836 (the Heber copy) for £35 10s.; in 1883 (Quaritch) for £335; in 1902, supposedly for \$3,500.

Of greater rarity than the De Bry voyages are those similarly published by Hulsius. Twentysix parts were issued; Steven says, "Who sets his heart on a perfect Hulsius, let him sit down and count the cost of 'time and treasure.'"

Well said!

Only three records of prices are to be found. A set was sold by Puttick and Simpson in 1877 for £335. The Haeberlin copy sold in 1892 for 6,000 marks, and in 1902 Harrassowitz offered a complete copy for 5,800 marks.

The Relacion of Alvar Nuñez Cabeça de Vaca, published in 1542, is a great rarity. There is a complete copy in the Lenox library, the only one known. A copy wanting eight of the sixty-seven leaves was quoted in 1894 by a New York dealer at \$175. The edition of 1555, with the added Comentarios, is more common. Copies were sold in Dibdin's time for £5 2s. 6d., £4 4s., and £2 10s. Recent salesshow higher figures: Beckford (1883) £48; Murphy, 1884, \$180; Barlow, 1889, \$185; Ives, 1891, \$105; Crawford, 1896, £20 10s.

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Copies have sold recently at Bangs's for \$65, \$52.50 and \$26.

Thevet's Singularitez de la France Antarctique, 1558, is another example of recent increase in price. Selling in 1832 (Rich) for £1 105., in 1841 for eighteen francs (Silvestre), it has increased to \$23 (Brinley, 1879), \$50 (Barlow, 1889), \$130 (Ives, 1891); at the last sale (in 1898), a poor copy brought £5. The English edition of 1568, as is often the case, sells for a much higher price; and although the White Knight's copy sold for £1 115. and the Nassau copy in 1824 for £1 135., Mr. Lefferts's copy sold in 1902 (to the Library of Congress) for £40, and it has been priced as high as \$250.

Laudonnière's Histoire notable de la Floride, 1586, of which Sabin says, "With the exception of our 24,895 (the original edition of the narrative of the Gentleman of Elvas) this is perhaps the rarest book relating to Florida, unless the first edition of Cabeça de Vaca be reckoned as equally rare," furnishes another example of this astonishing increase during the nineteenth century. Selling at the beginning of the century (Hanrott, 1833) for £3 105., it reached the price of £56 in 1896.

Fernandez's Historia del Perú, Seville, 1571, which was sold at the Santander sale for twenty-six francs, and at the Heber sale for two pounds, has been quoted (in Quaritch's catalogue of 1886) at £30. The English edition of Las Casas's nine tracts, printed at London in 1583 under the title Spanish Colonie, sold at the Inglis sale for £3 18s. in 1826, and for \$185 in the Ives sale, 1891. Frampton's Joyfull Newes out of the Newe founde Worlde (an English translation of Monardes), which sold at early nine-teenth century auctions for prices ranging from twelve shillings to two guineas, is quoted by Pickering in 1902 at fourteen guineas.

The English translation of Linschoten's Voyages, printed in London in 1598, is an exception to this increase of price. The Roxburghe copy sold in 1812 for £1015s., and presumably contained all of the twelve maps which should be with the work. A copy sold at Sotheby's in 1901 for £17, containing all the genuine maps. It is true that the Barlow copy sold in 1889 for \$315, but this must be looked on as an extraordinary record. The Deane copy had only ten maps, and was uncut; but the lack of the two maps reduced the price to \$29. The modern collector is chary of

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purchasing incomplete books when complete ones are to be had.

Bartolomé and Gonzalez Nodal's Relacion, Madrid, 1621, when containing the engraved title and the original issue of the map, sells for a less price at present than twenty years ago. The Brinley copy sold for \$240 in 1881, and in 1889 the price in a dealer's hands had fallen to \$57.50. This latter price is nearer its present value, for in 1901 a copy sold in Philadelphia for \$41. Rich, in 1832, quoted a higher price than this.

The Discoveries of John Lederer, which is now considered to be one of the rarest of books, bringing the record price at the Lefferts sale in London, 1902, of £120, is a decisive example of the recent advance. The price, previous to the craze for collecting Americana, varied from 7s. 6d. at the North sale in 1891 to £33s. as quoted by Stevens in 1862. A complete copy of this work should have not only the engraved map, but the "license leaf" before the title. The presence of this leaf enhances the value of a copy. The Lefferts copy was uncut, had the license leaf and the map, and was bound in "red morocco, super-extra, gilt top, by the Club Bindery." A second copy, with some

rough leaves, but without the leaf of license, sold for only £44.

Lescarbot's Histoire de la Nouvelle France, Paris, 1609, is another work in which the price is largely affected by completeness. It should have three maps and bound with it should be "Les Muses," another work by the same author. Rich priced this book at £1 15. in 1832, but his copy had only two maps. The following are the recent records: Leclerc, 1878, 450 francs; Murphy, 1884, \$150; Quaritch, 1885, £42; another copy £36; Ives, 1891, \$140; Bangs, 1895, \$31. This last price is proof of the old maxim of the auction buyer, that in the sale of a well known collection, prices range high, but where a "miscellaneous collection" is sold, rarities may often be purchased at a low figure. The English edition of a portion of Lescarbot's work, published under the title Nova Francia, which sold at the Gordonstoun sale, 1816, for eight shillings, and was priced by Rich in 1832 for £2 2s., sold in 1902 (the Lefferts copy) for £27. The 1618 French edition, which Rich priced at £1 10s., was priced by a New York dealer at \$150 in 1900. The Barlow copy brought the record price, \$220.

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One of the greatest rarities in early Americana is Cartier's Bref récit, & succincte narration, Paris, 1545. There is a copy in the British Museum. This sold at the Courtanvaux sale for 1 franc 50 centimes, and at the Santander sale for 10 francs. Brunet hazards the remark: "mais elle vaut bien maintenant une centaine de francs." What opinion would one now have of a book expert who suggested such a price for this great rarity?

We may judge something of the price which might now be expected, by noting the price at which the *Shorte and briefe narration*, London, 1580, has been recently sold. The Ives copy fetched one thousand dollars!

The voyages of Champlain, published in 1613, have a large folding map, which is found in but few copies. Brunet quotes the Raetzel copy as selling at 15 francs, and adds "et plus cher depuis." A copy having all the maps genuine sold in 1899 at private sale for \$500. The 1619 edition, which Bohn priced in 1841 at £1 15., was quoted by a New York dealer (with all the maps genuine) at \$675 in 1899. But this price must be looked on as excessive, as there are no records of any sale previously at a higher price than 1500 francs. The 1632

edition (which should have an "Avis au Lecteur"—often wanting), which sold in 1858 for 150 francs, sold at the Ives sale, 1891, for \$275. The Library of Congress purchased a copy from a New York dealer in 1901 for \$250.

The Grand Voyage au Pays des Hurons of Gabriel Sagard Theodat is one of the commoner rarities. As particularly illustrating the great variation in price from the earliest times, it is interesting to note that in 1743 it sold at auction for 1 franc 25 centimes, and in 1773 for 2 francs 50 centimes! The subsequent records show prices as follows: 1807, 8 francs; 1829, £8 8s.; 1834, £8 12s. 6d.; 1862, £3 3s.; 1884, \$170; 1886, £36; 1889, \$100; 1891, \$92; 1895, \$35.

Copies of Raleigh's Discoverie of Guiana, 1596, which sold previous to 1862 for a maximum of £3 (Jadis sale, 1828), sold in 1898 for £31, £20, and \$76. The Descriptio ac Delineatio geographica Detectionis Freti, Amsterdam, 1612, which contains the account of Henry Hudson's voyage, was quoted by a New York dealer in 1900 at \$95, and in 1896 by a dealer in Amsterdam for 375 florins, or \$150. The Ives, a good copy, sold in 1891 for \$16,

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and at the Eyries sale, in the early nineteenth century, for 36 francs.

Brereton's Briefe and true Relation, London, 1602, is one of the rarest books of early voyages. Two issues were printed in the same year, the first of twenty-four pages, the second of forty-eight pages.

The Isham copy of the second issue, now in the possession of a New York collector, sold for £265 in 1886. The Barlow copy sold for \$1,125, and the Brinley for \$1,600. Of equal rarity is the Brief Relation of the Discovery and Plantation of New England, London, 1622, which in 1816 brought seven shillings and sixpence, and in 1819, ten shillings and sixpence. The Deane copy in 1898 sold for \$450.

Another great rarity is Rosier's True Relation of the most prosperous Voyage of Captaine George Waymouth, London, 1605. The Inglis copy, as early as 1826, brought nine guineas; the Brinley copy, containing Gosnold's voyage, brought \$1,600, and the Barlow copy \$1,825.

There are several very rare early works relating to Virginia, which have enormously increased in price during the past century. Captain John Smith's *True Relation of Virginia* is probably the rarest of these. It was pub-

lished in 1608 and is the earliest published work relating to the colony at Jamestown. Few copies are known. The Jadis copy (1828), a complete description of which is not obtainable at this writing, sold for £5125.6d., and the Barlow copy in 1889 for \$570.

The True Declaration of the State of Virginia, 1610, priced by a dealer in 1832 for £2 25., sold for \$230 at the Deane sale, and for £48 at Sotheby's in 1894. Smith's Map of Virginia, when containing the map, is a great rarity. Stevens priced it for twelve guineas in 1862. The Lefferts copy, with the original map, sold for £120, nearly ten times as much.

Hamor's True Discourse of the State of Virginia, 1615, has sold for a high price, although this is not a very scarce book. There are seventeen records of sales from 1868 to 1902. Stevens priced this in 1862 at twelve guineas. The record price of £98 was reached at the Lefferts sale in 1902. There are two issues of this book, one of them containing a criticism of the clergy on page 60 which is not found in the later issue. As this fact was not discovered until 1898, however, it could have had no effect on prices. The advance in price

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of this book continued until the Drake sale in 1883, where it sold for £69. As a result of this sale, Quaritch quoted in 1885 a copy at £100, and the Murphy copy in 1884 sold for \$350. In 1889, it brought \$300, in 1891, \$275, in 1893, £37, in 1898, £39 and \$105 (Deane copy). The price rose again to £50 in 1901 (there is no indication of the "criticism" being in this copy), and finally, as above noted, sold in 1902 for £98.

William Bullock's Virginia Impartially Examined, 1644, which at the Foster sale in 1857 sold for five pounds, and in 1862 was quoted by a dealer at ten guineas, has doubled in price, recent records being \$95 (1900, New York dealer), \$82 (Miller and Bancker sale, 1898), £27 (Lefferts sale 1902). The price has, however, only slightly increased since 1870 (Rice, \$80 and Barney \$87.50).

In this book we find an illustration of a general law, to which I desire for the first time to call the attention of the reader. It may be briefly stated thus: "The price of rare books has increased, and will *increase* proportionally to the rarity of the book. The greatest rarities have, and will, increase enormously; the lesser rarities more slowly; the general run of collec-

tors' books, very slightly, in some cases really decreasing; and finally, the everyday book will cheapen."

I shall have occasion to call attention to this law again. The items of Americana the prices of which have been quoted thus far are with few exceptions the rarest ones, and hence have shown the greatest increase in price. A few more examples will still further illustrate this increase.

Captain John Smith's Generall Historie was first issued in 1624. Copies with dates of 1626, 1627 and other later years are frequently found. A perfect copy is a great rarity. The Hibbert copy, containing all the genuine maps and plates, and the portrait of Metoaka, and on large paper, with the date 1624, sold in 1829 for thirteen guineas. A similar (perhaps the same) copy sold at the Hunter sale, 1830, for twenty-six guineas. The Barlow copy, similar to those just mentioned, except that the portraits were mounted and one map inlaid, sold for \$1,900. The Brinley copy, the one which Smith dedicated to the Duchess of Richmond and Lenox, and the largest copy known, sold for \$1,800 to the Lenox Library. The Deane copy, 1898, which was an inch shorter and

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narrower than either of these, sold for \$330. The Rice copy, 1870, sold for \$87.50. These two latter prices show the amount of increase in twenty-eight years; we must not consider the Brinley and Barlow prices as applying to ordinary copies, as both were on extremely large paper. Several incomplete copies have recently been sold, but they have brought, as they should, very low prices. Nor can one consider the price at which later issues have been sold, as affecting the price of good copies of the first issue.

Smith's Description of New England, 1616, when complete with the original map is rare. The Deane copy fetched \$350. The book could have been purchased in 1828 for two guineas! And the True Travels, 1630, which Stevens would have sold in 1862 for two guineas, brought forty-two pounds in 1901.

Richard Hakluyt published several collections of voyages in English, which should find place in every collection of Americana. Of his first publication, Divers Voyages touching the discovery of America, 1582, only a few perfect copies are known, and many collectors must content themselves with the Hakluyt Society reprint. The Jadis copy sold at as early a date

as 1828 for twenty-five guineas. The only other perfect copy offered for sale of which I can find a record is the Clarke copy, sold in 1895 for £93. Nearly every copy offered for sale has the two maps in facsimile; the Deane copy, in this condition, sold for \$150.

The second one of Hakluyt's collections, Principall Navigations, 1589, is more common, but copies having the correct map at page 597, and the accounts of Bowes's and Drake's voyages, are seldom met with. Copies lacking the map sell for one hundred or one hundred and fifty dollars, if complete in other respects. The second edition of the Principall Navigations was published in three folio volumes in 1598-1600; the Jadis copies, which contained the "Voyage to Cadiz" and the correct map, sold in 1828 for £22 10s. Nearly all copies sold have this "Voyage to Cadiz" in reprint, the original having been suppressed. Some editions of vol. I. have the date 1599, and the titlepage of these omits any mention of the "Voyage to Cadiz," which appears on the title of the 1598 issue. The third volume should have a folding map, "A true hydrographical description," etc., containing an indication of Drake's voyage. The Ives copy, which was complete in

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every respect, sold for \$225 in 1891. Copies without the map sell for about one hundred dollars.

Hakluyt's Virginia Richly Valued, 1609, selling in 1810 for £1 9s., in 1832 for £2 2s., and in 1862 for £5 5s., sold in 1884 for \$150, in 1889 for \$85, in 1891 for \$90. This book is now priced at \$225 by a prominent New York firm.

The various editions of the collection of voyages made by Samuel Purchas are of equal importance with those of Hakluyt. The collation of a perfect set of the best edition, known as the "Pilgrimes," and published in 1625-1626, occupies eighteen pages in the Catalogue of the Library of the Royal Geographical Society. This book has always, on account of its general character and its scarcity, commanded a high price, selling at about £15 to £20 at the beginning of the century, and steadily rising to \$800 in 1876 (the Griswold copy, which cost him £125). It now sells, when complete with the original of the engraved title to volume I. and the right map, for from three hundred to four hundred dollars. Nearly all of the perfect copies have been absorbed by public libraries.

In discussing these early accounts of voyages to the continent of America, I have been necessarily obliged to omit many important works and many rare editions; these cannot be treated within the limits of a mere essay. But one fact is evident—the prices of these greater rarities have substantially advanced during the nineteenth century.

# OF AMERICANA—THE COLONISTS

——the Puritans, the most remarkable body of men, perhaps, which the world has ever produced.

MACAULAY. Essay on Milton

As soon as the reports of the early discoverers became known, and the country had been partly settled, attempts were made to bring about the further settlement of the colonies. With this end in view, popular descriptions were published in England, in which the attractions of the country were set forth. Some of these pamphlets, especially those relating to Virginia, have already been mentioned. But there was a large number relating to the New England settlements. In these, particular stress was often laid on the religious side of the question; for the early settlers of New England were stout and conscientious church members, and were particularly interested in the conversion of the Indians to Christianity.

The literature of New England history during the seventeenth century is, therefore, either

accounts of the country, matter of a religious character, or accounts of the attempts to convert (and incidentally, to exterminate) the Indians. Nearly all of this literature is in the form of rudely printed pamphlets.

Sir William Alexander's Encouragement to Colonies, 1624, reissued in 1630 under the title Mapp and Description of New England, is one of the rarest of these. Stevens quoted the 1630 edition in 1862 at £21. It would probably sell to-day for five times that price.

Francis Higginson's New England Plantation, 1630, of which there were two issues under the same date, is another rarity. In 1832 it was priced at £1 125., in 1862 at £7 75., and at the Ives (1891) sale sold for \$195; the Ashburton copy sold for £98. The second edition sold at the Murphy sale in 1884 for \$225, and at the Lefferts sale, 1902, for £46. As the Brinley copy sold for \$55, we see that this book has increased in price fourfold in twenty-three years.

Wood's New England's Prospect, 1634, the value of which depends on the presence of the map of the "south part of New England," sold at the Deane sale for \$300, and in 1902 is quoted by a dealer in New York for \$725. In

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1861, at Puttick's, a copy sold for £4 105. A copy was quoted by an Amsterdam dealer in 1896, for \$160. Other issues were made in 1635 and 1639, and these are much more common in the market.

Another well known tract, which is of the second degree of scarcity, is Josselyn's New England Rarities, 1672. In 1867 it sold for \$30, in 1898 for \$39. This shows the slight increase in the price of the commoner books. And similarly Lechford's Plain Dealing, or Newes from New England, 1642, which sold at the Morrell sale in 1866 for \$45, has never sold higher than in 1898 (Deane copy) for \$71, although an enterprising dealer may have sold a particularly fine copy at a slightly higher figure.

Josselyn's Account of Two Voyages to New England, 1674, of which a fine copy sold at the Rice sale (1870) for \$45, has never reached a much higher figure since at any recorded sale. The record price, £12, was obtained at Sotheby's in 1901. Even at the much advertised Lefferts sale, where prices were almost disregarded by millionaire buyers, it sold for only £10 55., and this copy had the license leaf which is often wanting.

There is a small amount of literature of contemporary authors relating to the Indian wars in New England. The best known item from a collector's standpoint is the collection known as "the five Indian War Tracts." Complete sets of these are very rare. One could not select a better example of the sudden increase of price in great rarities than these tracts. Rich quoted the complete set at twelve shillings! In 1886 they were priced by Quaritch for £36. But five years later, they sold for \$500, and in 1902 for £125. Even an incomplete set of only four sold at the McKee sale in 1901 for \$330.

William Hubbard's Narrative of the troubles with the Indians, Boston, 1677, with the original map, which is the first engraved in New England, and containing in the same binding the sermon The Happiness of a People, 1676, is one of the greatest rarities of these Indian War Items. The Lefferts copy sold in 1902 for £50. The record price, however, was obtained in 1896, when a rather poor copy, but with correct map, sold for £111. Other records are \$180 (Rice, 1870), \$200 (Menzies, 1875), \$225 (Ives, 1891), \$315 (Deane, 1898). The Roxburghe copy (Suppl. 671)

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sold in 1812 for £1 6s., and the Inglis copy in 1826 for £2 6s.

Another rarity is Symmes' Historical memoirs of the battle at Piggwacket, Boston, 1725. This sold at the Brinley sale in 1879 for \$215. It has, as far as I can learn, never been sold since. The second edition, published during the same year, sold at the Morrell sale, 1866, for \$165, resold at the Roche sale in 1867 for \$175, and was again sold at the Menzies sale for \$132.50. Another copy, "yellowed by age and use," sold at the Brinley sale for \$55.

Mason's History of the Pequot War, 1736, which sold at the Morrell sale (1866) for \$51 (this was a poor copy), sold in 1879 for \$85, in 1891 for \$110 (these were uncut copies), in 1898 (Deane) for \$120, and in 1901 (Balcom copy, uncut) for \$445.

Church's Entertaining Passages relating to Philip's War, Boston, 1716, sold in 1879 (Brinley) for \$150, in 1884 for \$340, and in 1891 the Brinley copy (formerly the property of Drake and interleaved by him) sold for \$500. The Newport reprint of 1772 is almost as rare.

Increase Mather's Brief History of the War with the Indians in New England, 1676, of

which there were two editions, one in Boston, the other in London, commands a good price. Only three perfect copies of the Boston edition are known. The Barlow copy, with three leaves in facsimile, sold for \$72.50. The Deane copy with the London imprint sold for \$130 in 1898. This copy had the half-title, often wanting, and had a facsimile of the map in Hubbard's *Indian Wars* inserted. This is about the ruling price for a complete copy; one sold in 1901 at Puttick and Simpson's for £19.

The religious literature of the early New England colonies forms the greater proportion of the material attracting the attention of the collector. The sermons of favorite divines, with the Bible and the Psalm books, must have furnished the majority of the people with their reading, and this is easily understood when we consider the prominence which religious subjects assumed in the life of the Puritans, and their avoidance of sinful earthly pleasures.

For the first hundred years after the founding of the colony, the preachers from their pulpits controlled the social, political, and educational activities of the community, and religious controversies occupied the minds of their people to the exclusion of material questions.

# THE COLONISTS

It is not possible within the scope of such an essay as the present one to do more than call attention to a few examples of this class of literature. Sabin's Dictionary lists no less than 601 works by the famous Mather family; the collecting of "Mathers" is in itself a special industry; and when we consider the number of works written and published by Roger Williams, John Cotton, Eliot, and other clergymen, one can well understand that these productions must of themselves form a very considerable library.

Nor would the collection of such a library be made without the expenditure of much time and money, especially at the present day, when the New England libraries and collectors have swept the market clean of these badly printed pamphlets.

A fair specimen of the controversial pamphlet is Williams's Bloudy Tenent of Persecution, 1644; this called forth from John Cotton the answer, The Bloudy Tenent Washed and made white in the bloud of the Lambe, 1647, and the rejoinder by Williams, The Bloudy Tenent yet more Bloudy, 1652. These three pamphlets, of which the second is by far the rarest, could probably have been purchased by Dibdin for

a guinea apiece, and I am not sure that he could not have bought them all for a guinea. Far be it from me to believe that he would have been interested enough even to give them a second thought. What would be his astonishment to-day did he know that the three would sell, when in good condition, and especially if uncut, for as great a price as a number of his beloved incunabula! The third pamphlet sold for £52 in 1902!

One of Eliot's tracts, the Glorious Progress of the Gospel amongst the Indians of New England, containing twenty-eight printed pages, sold in 1898 for \$260, and when bound with another tract of twenty-three pages, fetched \$300 in 1890. Would that we might buy these tracts at the price Rich quoted in 1832, and sell them at the prices they are now bringing! Rich considered the Glorious Progress to be worth eighteen shillings! At the same sale as quoted above, another of these tracts, New England's First Fruits, containing twenty-six pages, brought \$190, and still another, A Further Account of the Progress of the Gospel, eighty-eight pages in all, \$130.

Even the most ordinary sermon, if it throws any light on the history of the colony, or deals

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with the happenings of the time, brings prices ranging from ten to one thousand dollars, according to scarcity.

The works of Cotton Mather, especially those of a historical character, are well worthy the enthusiasm of the collector. As an example, we may cite his famous Magnalia Christi Americana, 1702. A perfect copy should have the original map, a leaf of "errata," and two leaves of catalogue. But the "errata" is nearly always found in facsimile. Indeed, the Lefferts copy contained a note by the owner stating that it was the only one he had been able to trace which contained this rare leaf. This copy sold for £24. An ordinarily good copy sells for about forty dollars, but if on large paper it may reach a much higher figure. There has been no very great increase in the price of this book in the last thirty-five years. The Morrell copy in 1866 sold for \$37.50, and the Rice copy in 1870 for \$42.50. This lack of increase is probably due to the number of copies which are offered for sale, and the existence of several good reprints.

Mather's Wonders of the Invisible World, which in 1870 sold for \$40 (the Rice copy), has not sold for much more in recent years.

The book is believed to have been reprinted in London in 1693, from the Boston edition of the same year, and to have been farmed out to several printers. This explanation would account for the curious breaks in paging. The Boston edition is exceedingly rare. The interest in the witchcraft trials made four editions of this book necessary in one year!

Increase Mather's Further Account of the Tryals of the New England Witches, printed in 1693, is also sold at about the same price as forty years ago. The Morrell copy, 1866, closely cut, sold for \$50, and in 1900 was sold at Bangs's for \$28. The Ives copy brought the record price of \$100 in 1891, but this contained the second title, often wanting, and was a fine copy in every particular.

Eleazar Mather's Serious Exhortation to the People of New England, Cambridge, 1671, is a fair example of the increase of price of a great rarity; it is one of the scarcest sermons of this early period. The Brinley copy, which in 1878 brought \$35, in the Matthews sale, in 1897, sold for the enormous price of \$236. Of course this has additional value as an early Cambridge imprint; but it is the scarcity only that would cause a collector to pay such

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a preposterous amount for a forty-page pamphlet.

On the other hand, William Hookes's New England's Teares for Old England's Feares, 1641, which sold at the Rice sale for \$40, sold at the Deane sale, twenty-eight years after, for \$37.50, and at the Lefferts sale for £6. This is not an uncommon item, and hence the evenness of the price.

One of the rarest Mather books is Increase Mather's The Blessed Hope, and the Glorious Appearing of the Great God our Saviour, Jesus Christ, Boston, 1701. For several years it has been questioned whether this book should have an engraved portrait of Mather. Sabin mentions none, and few had, as far as I am aware, come to the observation of collectors. sale of the Whitmore collection, in November last, a copy of the book appeared having the portrait. Up to this time it had been believed that this portrait, the first engraved in America, was not intended to be a part of the book. But an examination of the book itself, which was in the original binding, showed conclusively that, at least as far as this copy was concerned, it was planned for the book. The copy sold for \$125.

The prices of all these early sermons, controversial works, and in general of all the works of early New England authors, increased greatly during the first sixty or seventy years of the nineteenth century, but with the exception of a small percentage, which may be classed among the greatest rarities, have probably reached their limit. There will always be a few persons interested in collecting them, but the majority of them are of little value except as curiosities, and their contents have been so thoroughly exploited as to leave little to be discovered from them. Those which are historical in character will always, however, be in demand, and we may expect them to increase in value, especially if they have added interest on account of their American imprint.

# OF AMERICANA. THE EARLY PRESSES. SOME LATER RARITIES

The books printed within the limits of the present United States before the year 1700 may well deserve from the patriotic American collector at least the same attention as the European gives to the product of the earlier presses in Europe. True, they are not examples of fine work, are not found in fine contemporary bindings, nor can they claim the literary merit attaching to European incunabula. But they include many great rarities, and will, I believe, steadily advance in price during the twentieth century.

One must remember that the collection of books as rarities is a comparatively new pursuit in this country, and that the interest of wealthy collectors in this pastime (for it is a pastime to the majority of them) is only beginning. There is a certain pride in the development of a great collection of Americana which should influence our wealthy collectors more and more

as they realize how difficult it is to obtain the material.

The first book printed in what now is the United States, the Bay Psalm Book of 1640, will, I venture to predict, within fifty years, perhaps within twenty-five years, bring as high a price as the Caxtons, the Shakespeare quartos and folios, and the earlier European incunabula. In 1886, Mr. Eames, of the Lenox Library, knew of only nine copies of this book, and seven of these are now in public libraries; one was in the possession of a private collector, but has been destroyed by fire. The last copy sold was at the Brinley sale, in 1879, where it brought only \$1,200. The one copy remaining in private hands has been in the market for several years. It has recently been sold, through a New York dealer, to a wealthy private collector; the price is not generally known, but it was probably \$2,500 at least.

Another work of nearly equal rarity, and of even greater interest from the literary standpoint, is the Bible which John Eliot translated into the Algonquin Indian language, and which was published in 1663. There are various issues and editions of this work, which have been accurately described by Mr. Wilberforce

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Eames in Sabin's Dictionary. One copy has particular interest, having passed through the hands of many well-known American collectors. It was a duplicate from the Bodleian Library. It came to the United States in 1863, and was offered for sale at £100. Mr. James T. Bruce, of New York City, purchased it, and at the sale of his library, New York, April, 1868, it brought \$1,130, passing into the hands of Mr. John A. Rice, of Chicago. In the Rice catalogue it is described as follows:

"This is, without doubt, the finest copy that has, for many years, been offered for sale, and it is believed to be the best—in point of size, preservation, and internal condition—of any on this side the Atlantic. In this copy proof leaves are to be met with at every few pages.

The binding, which is, perhaps, the original, is in fine order."

When Mr. Rice obtained the book, one leaf, the contents, was missing, and it was supplied by him from an imperfect copy. It sold to Mr. Bouton, a bookseller of New York, for \$1,050, and passed into the collection of William Menzies. It was soon discovered that the leaf of contents was not from the 1663 edition, but from that of 1685. This imper-

fection was remedied by inserting and inlaying another leaf from the genuine first edition. Mr. Menzies had it rebound by Francis Bedford in "olive levant gros grained morocco." Notwithstanding the improvement, at Menzies's sale in 1875 it brought only \$900, passing into the collection of Cooke, and sold at his sale in 1883 for \$1,250 to Mr. Brayton Ives, of New York. It was resold in 1891 for \$1,650. In 1902, at the sale of the Lefferts Americana in London, it sold to Mr. B. F. Stevens for £370. This copy is described as No. 12 in Mr. Eames's valuable essay.

The New York Public Library has four copies of this Bible. One, originally a duplicate from Trinity College, Dublin, was sold through Quaritch to Pinart; at the Pinart sale it was resold to Quaritch for 2,700 francs, and was bought from him for the Astor Library, in 1884, for £225; a second copy was purchased by Mr. Lenox from Quaritch, in 1862, for about £63; a third cost Mr. Lenox about £21, between 1840 and 1850; the fourth copy also came from Mr. Lenox's collection. The copy in the Library of Congress was purchased of a Maryland family in 1872 for \$750.

The editions of the New Testament and

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Indian Primer which were prepared by Eliot are of superlative rarity. Indeed, of several of the early editions no copy is known. The Indian Primer of 1659 exists in one copy only, that in the library of the University of Edinburgh; of the New Testament of 1661, the first part of the above mentioned Bible, at least fourteen copies were traced by Mr. Eames. The copy in the John Carter Brown Library sold in 1842 for £3 35., and was bought for the Brown collection, in 1856, for \$200. Another copy, in 1820 at the Bindley sale, brought 3s. 6d.; it became a part of the Aspinwall collection, which was purchased by S. L. M. Barlow in 1863; at Barlow's sale in 1890 it sold for \$610; the Brinley copy, now in the Lenox Library, was bought for \$700.

The first book printed in Pennsylvania, and the first book printed by the famous printer William Bradford, is Thomas Budd's Good Order Established in Pennsylvania and New Jersey. This fact was not fully established until careful study was given to the question by the late Mr. Charles Hildeburn and Mr. Frederic D. Stone. It has increased marvellously in price during the last four decades, and especially within the last two. Stevens

priced a copy in 1862 at £6 16s. 6d. At the Rice sale in 1870 it brought \$155, and the same copy sold in 1875 for \$150; the Brinley copy (1880) brought \$160. Hildeburn's work, containing an authoritative announcement that the book was printed in Philadelphia, and not in London, appeared in 1885. The Barlow copy sold for \$400 four years later, with no mention in the catalogue of the new discovery, but with the London imprint given in brackets. The buyers at the sale were evidently familiar with Hildeburn's statement, although the compiler of the catalogue was not. The final (and record) price of £125 was reached at the Lefferts sale in 1902. A copy had, however, been previously quoted by a New York firm at \$825.

The products of well known early presses are worthy the attention of collectors, as previously remarked. The books printed in America during the eighteenth century are steadily increasing in value, and the work of Daye, Green, Bradford, Zenger, Christopher Saur, Aitken, and Benjamin Franklin, even though illustrated by simple productions like almanacs, broadsides and news-sheets, is in especial demand.

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Probably the most widely known work issuing from Franklin's press is his edition of Cicero's Cato Major, printed in 1744. The translation was made by James Logan, and the preface by Franklin. The Lefferts copy, uncut, sold in 1902 for £87.

The Bible printed by Christopher Saur at Germantown in 1743 is the first Bible printed in America in any European language. For some curious reason, not easily explainable, this book has steadily decreased in price during recent years. The Brinley copy, which was a particularly fine and complete one, and had inserted a receipt signed by Saur, sold in 1881 for \$350. This is the record price. A good copy sold at Libbie's in 1889 for \$85, and another at the Hunt sale in 1891 for \$112.50. In 1900, the Slee copy, perfect, but having a few leaves water-stained, brought only \$40, and, as if to accentuate this low price, the McKee copy brought the same price in 1902. The edition of 1763, which brought \$110 at the Murphy sale in 1884, has since sold as low as \$10. The explanation is perhaps to be found in the fact that books published in any other language than English usually bring lower prices in recent sales than they did

twenty years ago. This is a curious commentary on the linguistic ability of our latter-day collectors, is it not?

The Aitken Bible of 1782, the first American edition of the Bible in the English language, sells at a much higher price; yet it, too, seems to have depreciated in value during recent years. The copy in the Library of Congress came from the Baker sale of 1891. It is perfect, and well bound in morocco; it sold for \$650. Another copy, sold at Libbie's in 1895, had a portion of the title supplied in manuscript. It brought only \$300; another copy, having the first title and several leaves repaired, and the title to the New Testament badly clipped, brought only \$215 in 1898. The McKee copy, having the first title in facsimile, brought only \$166 in 1901.

While on the subject of Bibles, it may be well to call attention to the Bible published, according to the titlepage, "London, printed by Mark Baskett, Printer to the King's Most Excellent Majesty; and by the Assigns of Robert Baskett, 1752"; according to modern researches, however, this is identified as the Bible mentioned by Isaiah Thomas in his History of Printing. Thomas says:

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The booksellers of this time were enterprising. Kneeland and Green printed principally for Daniel Henchman, an edition of the Bible in small 4to. This was the first Bible printed, in America, in the English language. It was carried through the press as privately as possible, and had the London imprint of the copy from which it was reprinted, in order to prevent a prosecution from those in England and Scotland, who published the Bible by a patent from the crown; or Cum privilegio, as did the English universities of Oxford and Cambridge. When I was an apprentice, I often heard those who had assisted at the case and press in printing this Bible make mention of this fact. The late Governor Hancock was related to Henchman, and knew the particulars of the transaction. He possessed a copy of this impression. As it has a London imprint, at this day it can be distinguished from an English edition, of the same date, only by those who are acquainted with the niceties of typography. This Bible issued from the press about the time that the partnership of Kneeland and Green expired. The edition was not large; I have been informed that it did not exceed seven or eight hundred copies.

This statement of Thomas did not go unchallenged; no less a person than George Bancroft sought to question it, and O'Callaghan, who made every effort to trace a copy, gave up the search as fruitless. Not until the McKee sale on May 12, 1902, did a copy see the light. The catalogue had a long explanatory note, stating the facts as above noted; and the copy,

although lacking the titlepage to the New Testament, brought the enormous sum of \$2,025. Even now, collectors are skeptical as to the American origin of this Bible, for it seems absurd that so many copies of any book, and particularly a Bible, should have absolutely disappeared from view. This is likely to remain for some time one of the greatest mysteries of bibliography.

The early presses were concerned not only in the printing of theological and controversial works, but also with the more common and vulgar newspapers and almanacs. The collection of these is a pursuit by itself, and although they are as rare as the more commonly known products of the press, their aggregation has largely been in the hands of libraries and historical societies. In the newspapers, particularly, we find mirrored the more common occurrences of the day, and it is largely to them that we must turn to learn the details of the every-day life of the people.

Of many of the eighteenth century newspapers there is no complete file in any one place, and one desirous of making a systematic search must travel from library to library if he aims at completeness. It is comparatively sel-

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dom that the old newspapers appear in auction sales, as few private collectors care to bother with them. But they always sell for very good prices, especially when a fairly complete long run is offered. Single numbers have sold as high as five dollars each and volumes containing only fifty numbers have been offered at \$500.

The almanacs, which often contain historical matter, and not infrequently the manuscript diary of their first owners, are being gathered in by the libraries, being neglected by all but a few collectors.

Since the beginning of the Revolutionary War, the literature of American history has become so voluminous that it is impossible to indicate here more than a few of even the chief lines fancied by collectors.

The literature of the Revolution itself is voluminous, especially if we include, as we should, such works of travel and description as serve to throw light on the condition of the country, and the legislative and military history of both sides. The Stamp Act, the Boston Massacre, the Declaration of Independence, the naval battles, all have an extensive literature. Lives of the prominent Revolutionary heroes are extremely numerous, and the collection of even the portraits

of Washington is a science in itself. So the organization of our present form of government, and the beginnings of legislation, furnish a wealth of literature both directly and indirectly historical. It is hardly wise to enter into discussion of this voluminous literature. Nor can we do more than call attention to the mass of printed material relating to the history, political, constitutional and military, up to the present day.

We can do no more than remark the growing interest in material relating to the Civil War. The wise collector will allow no opportunity to buy "Confederate imprints" slip through his fingers. They are sure to rise phenomenally in price very soon.

There are few collectors of Americana who realize the value of the historical material contained in the earlier printed laws of this country. Some time in the future there will be an awakening. In the mean time, the legal libraries of the country are reaping the benefit of this apathy—and the public is gaining what the private individual is losing.

The literature of local history and genealogy, which is *per se* the literature of personal pride, has come into prominence of late through the

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activities of our patriotic societies. The seemingly enormous prices paid last year at the Whitmore sale for trifling pamphlet family histories will undoubtedly be exceeded in the near future; for the competition between libraries for material to satisfy the demands of their readers is daily increasing, and the newer libraries must of necessity be prepared to pay more for such items as have previously been absorbed by older institutions.

It was, within only a few years, an easy matter to purchase a bundle of pamphlets containing obituary addresses on the death of Abraham Lincoln at a price which now seems ridiculous. Ten cents was a high figure for a "Lincoln sermon" a few years ago. Now the rarer pamphlets are selling at high figures, even as high as twenty or twenty-five dollars, and in my opinion the limit has not yet been reached. The time is probably not far distant when they are to reach fabulous figures; the autographs of Lincoln are even now mounting skyward in price (a single letter sold in 1902 for \$1,050), and the printed matter is swiftly following suit.

Dead he is not, but departed,—for the artist never dies.

Longfellow, Nuremberg

To the patriotic American collector, the first editions of the prominent authors in our own country are worthy of at least as much attention as those of nineteenth century English authors. The collection of American first editions, almost entirely confined to American book-buyers, is naturally a matter of recent growth, for many of the authors themselves have passed away very recently, and there are men living who knew them personally. Indeed, with the exception of a few enthusiasts, it may be said to have become popular only during the last decade.

Before 1890, the prices for the majority of American first editions were trifling. But although late in attaining prominence, these interesting books are now being sought by many shrewd bibliophiles, and many of them are rising to the dignity of fine bindings, and a few

to that eminent position which requires them to repose in a "morocco pull-off case," like a rare jewel in an artistic and costly setting.

In one particular at least has the judgment of the collector of American first editions followed a rational course. He has paid the most attention to those authors who have reached a high position on account of their literary excellence — authors whose works are read largely by the cultured American, and are looked on as representing the best poetry and the best prose produced on the Western continent.

The increase in price in American first editions during the last decade is distinctly evidenced by a comparison of the figures at the Foote sale in 1894 with those at sales during the past two years. The collection of Mr. Foote, although comparatively small, was particularly representative, and the sale exerted a large influence in stimulating an increase of interest in literature of this character. In the preface to the catalogue the compiler calls attention to the extraordinary means taken by Mr. Foote to unearth many of the greater rarities, stating that over twenty-five thousand postal cards were sent out, stating his wants, and that advertisements were inserted in over

one hundred newspapers and magazines, calling for the early works of the authors represented.

The highest price realized at the Foote sale for a first edition of Emerson's works was paid for the *Poems* of 1847. The copy contained an autograph of Emerson, four lines from *The Apology*, and was in full crushed levant; it fetched \$17.50. The Arnold copy, in boards, uncut, brought \$30, but three other copies were sold during the same year, 1901, for \$11, \$16, and \$20 respectively. A copy sold at Bangs's in 1902 for \$31. This was also in the original uncut condition.

Nature, 1836, which sold at the Foote sale for \$12.50, bound in morocco, brought \$19.50 in the original cloth at the Arnold sale. The two volumes of Essays, published in 1841 and 1844, bound in morocco but uncut, sold at Foote's sale for \$16. A copy in the original boards, uncut, sold at Libbie's in 1901 for \$11.50, but the tallest of the Arnold copies of the first series sold the same year for \$16. The two series at Bangs's, in January, 1902, sold for \$19.

A sermon, delivered in Concord in 1830, containing the print of the "right hand of fellow-

ship" by Emerson, sold, in the original uncut condition, for \$25 at the Arnold sale. It had cost Mr. Arnold \$8 two years before. It is supposed to be Emerson's first published work. Man the Reformer, London, 1841, of which Foote had no copy, was bought by Mr. Arnold for \$5. It sold two years later for \$30. No other copy has been sold at public sale in this country, as far as I have been able to discover. Oversongs, 1864, containing one poem by Emerson, and of which only ten were printed, brought \$12 in 1897 at Libbie's. Mr. Arnold's copy, probably the same, sold in 1901 for \$40.

Hawthorne's first work, Fanshawe, a Tale, printed at Boston in 1828, is one of the greatest rarities among American first editions. Only a few copies were sold, and the remainder were destroyed. Mr. Foote's copy, uncut, but bound in morocco, sold in 1894 for \$155. The next copy sold at auction was at the Blanchard sale in 1898; this copy was in the original boards, uncut, but the back of the binding was slightly damaged. It sold for \$160. The Arnold copy, boards, uncut, in good condition, brought \$410. It cost him \$200 in 1896. But this was not long to remain the

record price, for at the Conely sale in October, 1902, a fine copy brought \$840. A somewhat inferior copy sold at Libbie's in January, 1903, for \$650.

The Gentle Boy, 1839, which brought \$34 at Foote's sale in 1894, with an autograph letter inserted, sold at the McKee sale, 1900, for \$13 (a very inferior copy); the Arnold copy sold for \$57, and a copy at Libbie's in March, 1901, for \$47.50. The Conely copy sold in October, 1902, for \$143, and the May copy in January, 1903, for \$70. Both of these were in the original paper wrappers, uncut, but each had a library embossing stamp on the title-page.

Grandfather's Chair, 1841, has sold as follows: Rogers, 1888, \$12.50; Johnson, 1890, \$11.50; Libbie's, 1891, \$17.50; Foote, 1894, \$25; Libbie's, 1896, \$21; Bierstadt, 1897, \$30; Bangs, 1898, \$12.50; Roos, 1900, \$30; Bangs, 1900, \$20.25 and \$20; McKee, 1900 (the Bierstadt copy), \$36; Arnold, 1901, \$60; French, 1901, \$62; Morgan, 1902, \$36; all of these were in the original boards. The companion volume, Famous Old People, 1841, sold as follows: Foote, 1894, \$32; Maxwell, 1895, \$37.50; Libbie's, 1896, stamp on title,

\$20; Bangs, 1898, a good copy, \$7.50; Roos, 1900, \$33; Bangs, 1900, \$42.50; Arnold, 1901, \$45; French, 1901, \$58; these were also in original cloth.

Peter Parley's Universal History, 2 vols., 1837, sold at the Foote sale, bound in morocco, for \$17.50. Mr. Foote obtained his copy from San Francisco, after searching several years in the Eastern states for it. The Roos copy, in original cloth, with morocco slip cases, sold for \$60 in 1900. The Arnold copy brought \$100, although several signatures were loose, and the margins of some of the leaves were a little torn. This is the record price up to the present time.

The Liberty Tree, issued in cloth with paper label in 1841, sold previous to the Arnold sale at an average price of \$22. The Arnold copy brought \$48. The Celestial Railroad, 1843, a small pamphlet, is one of the greater rarities; it brought \$58 at the Foote sale; another copy, slightly foxed, brought the same price in 1895. No further record was made at auction until 1901, when the Arnold copy brought \$124. Even the second edition, 1847, which is not so rare, brought \$46 at Bangs's in 1902.

The books which I have mentioned are the

least common of Hawthorne's works. Such books as the Scarlet Letter, Blithedale Romance, Mosses from an old Manse and House of Seven Gables have increased only slightly in price during the past ten years, thus showing conclusively the tendency towards stability in the cost of first editions unless of exceptional rarity.

The discovery of another copy of Bryant's *Embargo*, 1808, has been recently announced. Only four copies of this first edition are known to be in existence, and only one copy has been sold at public sale; this one, the property of Gen. Rush C. Hawkins, was sold for \$47.50 in 1887, and is now in the collection of Robert Hoe. The second edition, 1809, must be accepted by nearly all Bryant collectors as the best obtainable. It sells for about \$25, in the original paper covers. The Arnold copy brought \$39. Nearly all other first editions of Bryant bring low prices.

The works of Henry Wadsworth Longfellow are numerous, and the collector may well devote all his energies to the acquisition of a set of them; indeed, a good Longfellow collection will of itself make a very respectable library. During the period of Longfellow's professor-

ship of Modern Languages at Bowdoin, 1829-1835, he published several text-books and translations, which are interesting rather as text-books than as literary productions. Ministre de Wakefield, a French translation of Goldsmith's well known work, sold at the Foote sale for \$19, and this copy resold in 1896 for \$11 at Bangs's. It was bound in morocco. The Arnold copy, in original boards, with paper label, sold for \$52. This work in the original publisher's boards is the rarest of these early educational works. The others all sell for prices not greatly exceeding \$10. Miscellaneous Poems selected from the Literary Gazette, 1826, contained fourteen poems of Longfellow, only five of which were included in subsequent editions of his works. The Foote copy sold for \$27, and this represents approximately its present value.

Previous to Longfellow's assumption of the duties of his professorial chair at Bowdoin, he travelled extensively in Europe; several years after his return he issued two numbers of his *Outre-Mer*. These are the most rare of Longfellow first editions, especially when found in the original covers and untrimmed. The Foote copy, bound in morocco, but having

the original covers preserved, sold in 1890 for \$35. The Roos copy, in 1900, having number one in the original covers but the second number in cloth, sold for \$30. The Arnold copy, the two numbers in original condition, brought \$310 in 1901. It cost Mr. Arnold at private sale in 1896 only \$60. No other copy has been recently sold. The first complete edition of this book was published in two volumes in 1835, the issue in numbers having been abandoned. It sells for from ten to fifteen dollars.

Poems on Slavery, 1842, is another rarity, especially when in the original paper cover. The Rogers copy in 1888 sold for \$16; the Buckley copy for £4 6s. in 1894; the Maxwell copy in 1895, \$38; Mr. Arnold paid \$55 for his copy in 1896 at private sale; the Mackay copy brought \$35 in 1900, and the McKee copy in the same year, \$33. Mr. Arnold's copy brought \$69 in 1901. The May copy, in January, 1903, which had belonged to Lowell, and had his autograph on the titlepage, brought \$205. This is likely to be the record price. Ballads and other Poems, 1842, which had usually sold, in the original boards, uncut, for about \$25, sold at the Arnold sale

for \$54. The McKee copy, with an autograph inscription, sold, two months previously, for \$35.

Evangeline, 1847, was issued in boards, with a paper label, and in that form is rare. A copy sold at Bangs's in 1897 for \$56. The McKee copy brought \$70 in 1900, and the Arnold copy \$91. The latter was inferior to the McKee copy. Foote's copy, sold in 1894 for \$62.50, had been rebound, but had an autograph letter inserted, and was a presentation copy, with inscription.

Noël, 1864, only a few copies of which were issued, for distribution by the author to his friends, was sold at the Arnold sale for \$55. The copy was uncut, bound in morocco. The second edition, 1867, with English translation by J. E. Norcross, was printed in an edition of only 50 copies, intended also for private distribution. It sells for less than ten dollars.

The Alarm Bell of Atri, reprinted with the date 1871 from the Atlantic Monthly for July, 1870, issued in a limited edition, and covering only three pages, was sold in 1896 at Libbie's for \$4.50. This item should be purchased when it is again offered, as it is sure to increase in price.

The erratic life of Edgar Allan Poe, coupled as it was with most evident literary ability, lends a certain charm to the collection of his writings, and especially the early ones, published before he had acquired any literary reputation, and when he was known as an unreliable hackwriter.

The rarest Poe item is of course the Tamerlane, 1827. The first copy sold for \$1,850 in 1893 at Libbie's, being in the original paper In the Maxwell sale, in 1895, covers, uncut. it was offered again. While in Mr. Maxwell's hands it had been incased in a most elaborate binding by Lortic of Paris, which cost upwards of \$300. But, when sold in 1893, only one other copy was known, and this, in the British Museum, was without the But a third copy had been discovered since, and this undoubtedly affected the price at the Maxwell sale; the book brought \$1,450. By some collectors it was believed that the addition of even an elaborate binding had decreased the value of the book. But this was hardly a fair statement, as the binding was merely a case, the original covers being preserved in situ. With an explanation of this fact, when the book appeared again at the Mc-

Kee sale in 1900, it brought \$2,050. This little pamphlet holds the record price for an American first edition.

Al Aaraaf, Tamerlane, and other Poems, 1829, is of nearly as great rarity. A copy was sold at the sale of the books of General Winfield Scott, in 1869; I have been unable to learn what price it brought; the same copy, however, when resold with Mr. Foote's collection in 1894, brought \$150. No other copy appeared at auction in New York until the Mc-Kee sale in 1900. The Foote copy was bound, but uncut; the McKee copy was in the original boards, uncut, and brought \$1,100. A similar copy, with a presentation inscription from Poe's sister to a friend, sold at the French sale in April, 1901, for \$1,300.

The Prose Romances, No. 1, 1843, which was issued originally in a brown paper wrapper, and included the first edition of the Murders in the Rue Morgue, is nearly, if not quite, as scarce as the Tamerlane. Mr. Foote sent out over ten thousand postal cards inquiring for this book, but was unable to obtain a copy. There are, according to Foley, only two copies known, one of which, in 1894, with other material, was catalogued at \$250. There was no copy

in the Foote or McKee collections. The French copy sold in 1901 for \$1,000. The Poems of 1831, which includes, in addition to the second edition of Al Aaraaf, the first editions of many of Poe's poems, is also a particularly scarce item. The Brinley copy, in the original cloth, uncut, sold in 1886 for \$350, and was resold at the McKee sale in 1900 for \$360.

Mr. Foote's copy was imperfect, one leaf being in facsimile, having been introduced to replace one lost while the book was in the binder's hands. It brought only \$55. The Raven and Other Poems, 1845, brought at Foote's sale \$65; it had been bound, but was left uncut, and the original covers were bound in. Other records are: Bangs, 1895, original paper cover, uncut, \$32; Libbie, 1895, morocco, \$46; Bangs, 1896, original paper, uncut, a fine copy, \$17; Bangs, 1898, with Tales, original cloth, uncut, \$32; at the McKee sale, 1900, a copy (with Tales, both first editions) bound in morocco, having an autograph inscription by Poe, and a few other fragments of Poe's handwriting, brought \$610.

The writings of Poe illustrate further the general rule, that the greater rarities increase

in price, and the more common works remain stationary, and in a few instances decrease in value.

The Narrative of Arthur Gordon Pym, 1838, which sold in 1894 for \$17, uncut, bound in morocco, brought only \$21 at the McKee sale in 1900; it has sold (Manson sale, 1899) in the original boards, uncut, as low as \$5.52.

Eureka, selling at the Foote sale for \$18, sold, in the original cloth, uncut, for \$3.13 at Bangs's in 1899. The Foote copy sold at the McKee sale for \$10.

To one who reviews carefully the prices paid for Poe's works, it is evident that the astute collector should, if wise, eschew the sales of well known collectors, and pick up his treasures at the "miscellaneous" sales which attract but little attention from buyers in general. Indeed, it is wise to follow this rule in every instance. Our wealthier buyers, attracted by a well printed catalogue, or by the artfully worded advertisements of our auction dealers, pay extravagant prices for volumes when they often can be picked up at a minor sale for a low price; and they will often purchase a book in inferior condition when, by watching the inconspicuous catalogues, copies in boards, in the

uncut condition, can be bought at a much lower figure. The success of the dealer in rare books largely depends on the lack of time at the disposal of his wealthy clients.

There has been a decided increase of price in all of the first editions of John G. Whittier's works since the Foote sale in 1894. The rarest of Whittier first editions is the Moll Pitcher, 1832. Foote's copy, containing two autograph letters referring to the pamphlet, and in the uncut condition, although bound, sold for \$77.50. Recent records are as follows: Rogers, 1900, with front cover only, uncut, \$190; McKee, 1900, morocco, uncut, \$160; the same copy, Arnold sale, 1901, \$200; Brown duplicates, 1901, half roan, uncut, front cover preserved, \$270.

Legends of New England, 1831, bound in morocco, uncut, with an autograph letter inserted, sold in 1894 for \$40; copies in boards, uncut, sold in 1897 for \$31 and \$41; in 1900, for \$46, \$25, and \$40; in 1901, for \$52.50; and in 1902, for \$45 and \$26.

Two of the most interesting Whittier items are matters of recent discovery, it not having been known until recently that Whittier was responsible for them. These are The History

of Haverbill, Massachusetts, published in 1832, which sells for about \$25 to \$30 in the original boards, and The Narrative of James Williams, an American Slave, 1838, which ordinarily sells, when in boards, uncut, for \$10 to \$15. A copy containing a letter from Whittier, in which he explained the authorship of the book, sold at Bangs's in 1897 for \$110.

James Russell Lowell was responsible for many publications, but only a few can be classed as rarities, and these of course are ephemeral, having interest only to the collector. His first separate publication, the Class Poem, 1838, sells in the original paper covers for \$30 or \$40, although at the Arnold sale it brought \$52.50. A Year's Life, 1841, sells for about \$40. The rarities are: Mason and Slidell, 1862, the only recorded sale of which was in 1901, when the Arnold copy fetched \$175, having cost Mr. Arnold only \$10.35 in 1897; Il Pesceballo, 1862, which sold at the Mackay sale in 1900 for \$28, at the Arnold sale in January, 1901, for \$140, and at his second sale in May of the same year for \$72; and the Commemoration Ode, 1865, of which the Arnold copy sold for \$220, and the French copy for

\$410. Of this latter item, only fifty copies were printed.

The writings of Oliver Wendell Holmes are numerous, but there are none that can be classed as great rarities. The genial doctor was not afflicted with the "limited edition" craze. Curiously enough, his most popular book, The Autocrat of the Breakfast Table, brings almost as high a price as the most obscure pamphlet containing his speech at a medical banquet. We may at present consider him as an author who wrote merely to be read, and not to have his works collected; although Mr. Arnold, the greatest recent collector of first editions, owned nearly everything Holmes ever wrote.

Of our own beloved Irving, the first edition of the Knickerbocker History of New York, 1809, in the original boards uncut, with the folding view of New Amsterdam, brought \$290 at the McKee sale; but it was supposed to be unique in this condition. Ordinary bound copies previously sold for \$30 or \$40. But after the McKee sale the price jumped, and in 1902 copies in the original sheep brought \$84 and \$112. This illustrates the influence of the sale of a famous collection on the price obtained at subsequent sales.

Walt Whitman's Leaves of Grass, Brooklyn, 1855, sold at the McKee sale, 1901, for \$41. The copy was in the original cloth. The original issue does not contain pages giving press opinions, which were inserted in later issues. The copy sold at Bangs's in January, 1902, brought \$62. The French copy brought \$55 in 1900. This book has recently increased considerably in price, having sold as late as 1896 for about \$25.

Bayard Taylor's first work, Ximena, 1844, which ordinarily sells for less than ten dollars, brought \$62 at the McKee sale. But it was an "association" copy, having notes, in diary form, on a fly-leaf, and a manuscript poem, all in the handwriting of the author. The added interest attached to such a copy accounts for the high figure reached.

The poetical and prose efforts of American Revolutionary authors have not as yet attracted the attention they deserve; none of them, perhaps, show overwhelming indication of literary excellence; but they represent the beginnings of our literature, and the time will come when the national consciousness will affect even the collector, and we may expect a scramble to obtain some of these rarities.

Francis Hopkinson, poet, novelist, musician, lawyer, politician and patriot, is an example; his works are so rare that some have never come to public sale. A Pretty Story, 1774, the first work of fiction written and published in America, is extremely scarce; Wegclin has been able to trace only one copy. Not one of Hopkinson's novels or poems has appeared in any of the recent great sales; all of the earlier ones are of superlative rarity, but it is just such items which would appear if collectors should once adopt the fad of collecting eighteenth century literature.

Joel Barlow, another eighteenth century poet, has furnished collectors with several rarities. The first edition of his Vision of Columbus, published at Hartford in 1787, brought only seventy-five cents at the Fisher sale in 1866, and \$2 at the Menzies sale in 1875. The Brinley copy in 1886 brought \$12; it had, however, a receipt inserted, signed by Barlow. Other copies brought only \$1.80 each; the McKee copy, in 1900, sold for \$6.25. This work, being the first attempt at an American epic poem, should be worth more money.

The Hasty Pudding, 1796, brought at the Brinley sale, 1886, \$17; the only copy sold at

public sale since this, fetched \$15 at Bangs's in 1897.

Let me advise the astute collector to purchase some of Barlow's first editions when they are next offered; he will anticipate a coming interest in these early poets, and "acquire merit" as well as profit by owning them.

Philip Freneau, the poet of the Revolution, is, I understand, soon to have an adequate bibliographer. The first editions of his poems are exceedingly scarce. The American Village, published in New York in 1772, is the rarest, no copy being described, and none known until 1902, when, in a volume bought by the Library of Congress from a bookseller in Baltimore, this pamphlet was discovered.

A Voyage to Boston, 1775, sold at the McKee sale for \$52. The Manson copy, with portraits and plates inserted, sold for \$15 in 1899. The first collected edition of Freneau's poems, published at Philadelphia in 1786, although quite rare, turns up more frequently at auction sales. At Bangs's in January, 1902, it sold for \$12, and at the Weeks sale in March for \$29. The McKee copy sold for \$37; it had brought \$9 at the Brinley sale in 1886; Rice's copy brought \$5 in 1870, and Menzies's \$7 in 1875.

The works of our seventeenth century authors are eagerly sought by collectors. But the writers are so few in number, and their works so extremely scarce, that the volumes seldom appear in the market. Among these the rarest perhaps are the poems of Anne Bradstreet, wife of Governor Bradstreet of Massachusetts. Her earliest volume, The Tenth Muse Lately Sprung up in America, which was published in London in 1650, is extremely scarce. The increased interest in American literature is clearly indicated by the increase of price of this little book. Thorpe, the London bookseller, priced it in 1843 at 15s., and Smith in 1864 at £5 15s. A copy sold at the Nassau sale in 1824 for 9s., and another at the Fraser sale in 1852 for £2 3s. Eighteen years later, and after the craze for collecting Americana had fairly begun to control American bookcollectors, the Rice copy sold for \$137.50; in 1875 the Menzies copy brought \$77.50, and in 1886 the Brinley copy sold for \$100. The Brinley copy came from the Heber collection, and brought only 10s. at the sale of that collection in 1834. The McKee copy brought the enormous price of \$460 in 1900.

# THE BIBLIOMANIA

FIRST EDITION

AN EPISTLE TO RICHARD HEBER



# THE BIBLIOMANIA

MY DEAR SIR,

WHEN the poetical epistle of Dr. Ferriar, under the popular title of The Bibliomania, was announced for publication, I honestly confess that, in common with many of my book-loving acquaintance, a strong sensation of fear and of hope possessed me: of fear, that I might have been accused, however indirectly, of having contributed towards the increase of this mania; and of hope, that the true object of book-collecting and literary pursuits might have been fully and fairly developed. The perusal of this elegant epistle dissipated alike my fears and my hopes; for instead of caustic verses and satirical notes, I found a smooth, melodious and persuasive panegyric; unmixed, however, with any rules for the choice of books or the regulation of study.

There are, nevertheless, some satirical allusions which one could have wished had been suppressed. For instance:

He turns where Pybus rears his atlas-head, Or Madoc's mass conceals its veins of lead;

What has Pybus's gorgeous book in praise of the late Russian Emperor Paul I. (which some have called the chef-d'œuvre of Bensley's press) to do with Southey's fine Poem of Madoc?—in which, if there are "veins of lead," there are not a few "of silver and gold." Of the extraordinary talents of Southey, the indefatigable student in ancient lore, and especially in all that regards Spanish Literature and Old English Romances, this is not the place to make mention.

Dr. Ferriar's next satirical verses are levelled at Thomas Hope,—

"The lettered fop now takes a larger scope, With classic furniture, design'd by Hope (Hope, whom upholsterers eye with mute despair, The doughty pedant of an elbow chair").

To say that I was not gratified by the perusal of it would be a confession contrary to the truth; but to say how ardently I anticipated an amplification of the subject, how eagerly I looked forward to a number of curious, apposite and amusing anecdotes and found them not therein, is an avowal of which I need not fear the rashness, when the known talents of the detector of Sterne's plagiarisms are considered. I will not, however, disguise to you that I read it with uniform delight, and that I rose from the perusal with a keener appetite for

<sup>&</sup>quot;The small, rare volume, black with tarnished gold."

Whoever undertakes to write down the follies which grow out of an excessive attachment to any particular pursuit, be that pursuit horses, hawks, dogs, guns,\* snuff boxes,† old china, coins or rusty armour, may be thought to have little consulted the best means of ensuring success for his labours, when he adopts the dull vehicle of prose for the communication of his ideas, not considering that from poetry ten thousand bright scintillations are struck off, which please and convince while they attract and astonish. Thus when Pope talks of allotting for —

\* It may be taken for granted that the first book in this country which excited a passion for the sports of the field was Dame Juliana Berner's, or Barnes's, work on *Hunting and Hawking*, printed at St. Albans, in the year 1486; of which Lord Spencer's copy is, I believe, the only perfect one known. It was formerly the poet Mason's, and is mentioned in the quarto edition of Hoccleve's poems, p. 19, 1786. Whether the forementioned worthy lady was really the author of the work has been questioned. Her book was reprinted by Wynkyn de Worde in 1497, with an additional treatise on *Fishing*.

† Of snuffboxes, every one knows what a collection the great Frederick, King of Prussia, had — many of them studded with precious stones, and decorated with enamelled portraits. Dr. C. of G——— has been represented to be the most successful rival of Frederick, in this "line of collection," as it is called; some of his boxes are of uncommon curiosity.

Pembroke statues, dirty gods and coins; Rare monkish manuscripts for Hearne alone; And books to Mead and butterflies to Sloane;

when he says that

These Aldus printed, those Du Sueil has bound; moreover that

For Locke or Milton 'tis in vain to look; These shelves admit not any modern book,

he not only seems to illustrate the propriety of the foregoing remark, by showing the immense superiority of verse to prose in ridiculing reigning absurdities, but he seems to have had a pretty strong foresight of the Bibliomania which rages at the present day. However, as the ancients tell us that a poet cannot be a manufactured creature, and as I have not the smallest pretensions to the "rhyming art" (although in former times I did venture to dabble with it), I must of necessity have recourse to prose, and at the same time to your candour and forbearance in perusing the pages which ensue.

About twelve years ago I was rash enough to publish a small volume of poems, with my name affixed. They were the productions of my juvenile years; and I need hardly say at this period how ashamed I am of their authorship. The monthly and analytical Reviews did me the kindness of just tolerating them,

and of warning me not to commit any future trespass upon the premises of Parnassus. I struck off five hundred copies, and was glad to get rid of half of them as waste-paper; the remaining half has been partly destroyed by my own hands, and has partly mouldered away in oblivion amidst the dust of booksellers' shelves. My only consolation is that the volume is exceedingly rare!

If ever there was a country upon the face of the globe, from the days of Nimrod the beast to Bagford the book hunter, distinguished for the variety, the justness and magnanimity of its views; if ever there was a nation which really and unceasingly "felt for another's woe" (I call to witness our infirmaries, hospitals, asylums, and other public and private institutions of a charitable nature, that like so many belts of adamant unite and strengthen us in the great cause of humanity); if ever there was a country and a set of human beings pre-eminently distinguished for all the social virtues which soften and animate the soul of man, surely Old England and Englishmen are they! The common cant, it may be urged, of all writers in favour of the country where they chance to live! And what, you will say, has this to do with book-collectors and books? Much, every way: a nation thus glorious is, at this present

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eventful moment, afflicted not only with the dog, but also with the book, disease, —

Fire in each eye, and paper in each hand They rave, recite.

Let us inquire, therefore, into the origin and tendency of the Bibliomania.

In this inquiry I purpose considering the subject under three points of view:

- I. THE HISTORY OF THE DISEASE, or an account of the eminent men who have fallen victims to it;
- II. THE NATURE OR SYMPTOMS OF THE DISEASE;
- III. THE PROBABLE MEANS OF ITS CURE. We are to consider, then—

# I. THE HISTORY OF THE DISEASE.

In treating of the history of this disease, it will be found to have been attended with this remarkable circumstance; namely, that it has almost uniformly confined its attacks to the male\* sex, and among these to people in the higher and middling classes of society, while the artificer, labourer and peasant have escaped

<sup>\*</sup> Dibdin could not have made this ungallant remark at the present time, when there are almost as many women as men engaged in the fascinating occupation of collecting valuable libraries.—Ed.

# **EMINENT BOOK-COLLECTORS**

wholly uninjured. It has raged chiefly in palaces, castles, halls and gay mansions; and those things which in general are supposed not to be inimical to health, such as cleanliness, spaciousness and splendour, are only so many inducements to the introduction and propagation of the Bibliomania! What renders it particularly formidable is that it rages in all seasons of the year and at all periods of human existence. The emotions of friendship or of love are weakened or subdued as old age advances; but the influence of this passion, or rather disease, admits of no mitigation; "it grows with our growth and strengthens with our strength," and is ofttimes

The ruling passion strong in death.

The writings of the Roman philologers seem to bear evidence of this fact. Seneca, when an old man, says that, "if you are fond of books you will escape the ennui of life; you will neither sigh for evening, disgusted with the occupations of the day—nor will you live dissatisfied with yourself or unprofitable to others" (De Tranquillitate, cap. 3). Cicero has positively told us that "study is the food of youth and the amusement of old age" (Orat. pro Archia). The younger Pliny was a downright Bibliomaniac. "I am quite transported and comforted," says he, "in the midst of my books: they give a zest to the happiest and assuage the anguish of the bitterest moments

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of existence! Therefore, whether distracted by the cares or the losses of my family or my friends, I fly to my library as the only refuge in distress: here I learn to bear adversity with fortitude" (*Epist.* lib. viii., cap. 19). But consult Cicero *De Senectute*. All these treatises afford abundant proof of the hopelessness of cure in cases of the Bibliomania.

We will now, my dear sir, begin "making out the catalogue" of victims to the Bibliomania! The first eminent character who appears to have been infected with this disease was Richard de Bury, one of the tutors of Edward III., and afterwards Bishop of Durham; a man who has been uniformly praised for the variety of his erudition and the intenseness of his ardour in book-collecting.

It may be expected that I should notice a few book-lovers, and probably Bibliomaniacs, previously to the time of Richard de Bury; but so little is known with accuracy of Johannes Scotus Erigena, and his patron Charles the Bald, King of France, or of the book tête-à-têtes they used to have together—so little, also, of Nennius, Bede and Alfred (although the monasteries at this period, from the evidence of Sir William Dugdale, in the first volume of the Monasticon were "opulently endowed,"—inter alia, I should hope, with magnificent MSS. on vellum, bound in velvet, and embossed with gold and silver), or the illustrious writers in the Norman period, and the fine books which were in the abbey of Croyland—so little is known of book-collectors, previously to the four-

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teenth century, that I thought it the most prudent and safe way to begin with the above excellent prelate.

Richard de Bury was the friend and correspondent of Petrarch; and is said by M. de Sade, in his Mémoires pour la vie de Pétrarque, "to have done in England what Petrarch did all his life in France, Italy and Germany, towards the discovery of MSS. of the best ancient writers and making copies of them under his own superintendence." His passion for book-collecting was unbounded ("vir ardentis ingenii," says Petrarch of him); and in order to excite the same ardour in his countrymen, or rather to propagate the disease of the Bibliomania with all his might, he composed a bibliographical work under the title of Philobiblion; concerning the first edition of which, printed at Spires in 1483, Clement (tom. v. 142) has a long gossiping account; and Morhof tells us that it is "rarissima et in paucorum manibus versatur." It was reprinted in Paris in 1500, 4to, by the elder Ascensius, and frequently in the subsequent century, but the best editions of it are those by Goldastus in 1674, 8vo, and Hummius in 1703. Morhof observes that, "however de Bury's work savours of the rudeness of the age, it is rather elegantly written, and many things are well said in it relating to Bibliothecism."

I discover no other notorious example of the fatality of the Bibliomania until the time of Henry VII., when the monarch himself may be considered as having added to the number. Although our venerable typographer, Caxton, lauds and magnifies with equal sincerity the

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whole line of British kings, from Edward IV. to Henry VII. (under whose patronage he would seem in some measure to have carried on his printing business), yet of all these monarchs the latter alone was so unfortunate as to fall a victim to this disease. His library must have been a magnificent one, if we may judge from the splendid specimens of it which now remain.

The British Museum contains a great number of books which bear the royal stamp of Henry VII.'s arms. Some of these printed by Verard, upon vellum, are magnificent memorials of a library the dispersion of which is forever to be regretted. As Henry VIII. knew nothing of and cared less for fine books, it is not very improbable that some of the choicest volumes belonging to the late king were presented to Cardinal Wolsey.

It would appear, too, that about this time the Bibliomania was increased by the introduction of foreign printed books; and it is not very improbable that a portion of Henry's immense wealth was devoted towards the purchase of vellum copies, which were now beginning to be published by the great typographical triumvirate, Verard, Eustace and Pigouchet.

During the reign of Henry VIII. I should suppose that the Earl of Surrey and Sir Thomas

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Wyatt were a little attached to book-collecting, and that Dean Colet and his friend Sir Thomas More and Erasmus were downright Bibliomaniacs.

Colet, More and Erasmus (considering the latter when he was in England) were here undoubtedly the great literary triumvirate of the early part of the sixteenth century. [See frontispiece in volume III.] The lives of More and Erasmus are generally read and known; but of Dean Colet it may not be so generally known that his ardour for books and for classical literature was keen and insatiable; that in the foundation of St. Paul's School he has left behind a name which entitles him to rank in the foremost of those who have fallen victims to the Bibliomania. How anxiously does he seem to have watched the progress and pushed the sale of his friend Erasmus's first edition of the Greek Testament! "Quod scribis de Novo Testamento intelligo. Et libri novæ editionis tuæ hic avide emuntur et passim leguntur!"

The entire epistle (which may be seen in Dr. Knight's dry Life of Colet, p. 315) is devoted to an account of Erasmus's publications. "I am really astonished, my dear Erasmus [does he exclaim], at the fruitfulness of your talents; that, without any fixed residence and with a precarious and limited income, you contrive to publish so many and such excellent works." Adverting to the distracted state of Germany at this period, and to the wish of his friend to live secluded and unmolested, he observes: "As to the tranquil retirement which you sigh for, be assured that you have my sincere wishes for its rendering you as happy and composed as you can wish it. Your

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age and erudition entitle you to such a retreat. I fondly hope, indeed, that you will choose this country for it, and come and live amongst us, whose disposition you know and whose friendship you have

proved."

There is hardly a more curious picture of the custom of the times, relating to the education of boys, than the Dean's own statutes for the regulation of St. Paul's School, which he had founded. These show, too, the popular books then read by the learned. "The children shall come unto the School in the morning at seven of the clock, both winter and summer, and tarry there until eleven; and return against one of the clock, and depart at five, &c. the school, no time in the year, they shall use tallow candle in no wise, but only wax candle, at the cost of their friends. Also I will they bring no meat nor drink, nor bottle, nor use in the school no breakfasts, nor drinkings, in the time of learning, in no wise, &c. I will they use no cockfightings, nor riding about of victory, nor disputing at Saint Bartholomew, which is but foolish babbling and loss of time." The master is then restricted, under the penalty of forty shillings, from granting the boys a holiday, or "remedy" [play-day], as it is here called, "except the King, an Archbishop, or a Bishop, present in his own person in the school, desire it." The studies for the lads were "Erasmus's Copia et Institutum Christiani Hominis [composed at the dean's request], Lactantius, Prudentius, Juvencus, Proba and Sedulius, and Baptista Mantuanus, and such other as shall be thought convenient and most to purpose unto the true Latin speech; all barbary, all corruption, all Latin adulterate, which ignorant blind fools brought into this world, and with the same hath distained and

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poisoned the old Latin speech, and the veray Roman tongue, which in the time of Tully and Sallust and Virgil and Terence was used—I say that filthiness, and all such abusion, which the later blind world brought in, which more rather may be called Bloterature than Literature, I utterly banish and exclude out of this school." Knight's Life of Colet, 362-4.

What was to be expected but that boys, thus educated, would hereafter fall victims to the Biblio-

mania?

There can be little doubt but that neither the great Leland nor his biographer Bale, were able to escape the contagion, and that in the ensuing period Roger Ascham became notorious for the Book-disease.

The history of Leland and of his literary labours is most interesting. He was a pupil of William Lilly, the first head-master of St. Paul's School; and by the kindness and liberality of a Mr. Myles, he afterwards received the advantage of a college education, and was supplied with money in order to travel abroad, and make such collections as he should deem necessary for the great work which even then seemed to dawn upon his young and ardent mind. Leland endeavoured to requite the kindness of his benefactor by an elegant copy of Latin verses, in which he warmly expatiates on the generosity of his patron, and acknowledges that his acquaintance with the Alma Matres [for he was of both Universities] was entirely the result of such beneficence.

While he resided on the continent he was admitted into the society of the most eminent Greek and

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Latin Scholars, and could probably number among his correspondents the illustrious names of Budæus, Erasmus, the Stephani, Faber and Turnebus. Here, too, he cultivated his natural taste for poetry; and from inspecting the fine books which the Italian and French presses had produced, as well as fired by the love of Grecian learning, which had fled, on the sacking of Constantinople, to take shelter in the academic bowers of the Medici, he seems to have matured his plans for carrying into effect the great work which had now taken full possession of his mind. He returned to England, resolved to institute an inquiry into the state of the libraries, antiquities, records and

writings then in existence.

Having entered into holy orders, and obtained preferment at the express interposition of the King (Henry VIII.), Leland was appointed his Antiquary and Library Keeper, and a royal commission was issued in which he was directed to search after "England's antiquities, and peruse the libraries of all Cathedrals, Abbies, Priories, Colleges, etc., as also all the places wherein Records, Writings, and Secrets of Antiquity were reposited." "Before Leland's time," says Hearne, in the Preface to the Itinerary, "all the literary monuments of antiquity were totally disregarded; and students of Germany, apprised of this culpable indifference, were suffered to enter our libraries unmolested, and to cut out of the books deposited there whatever passages they thought proper -which they afterwards published as relics of the ancient literature of their own country."

Leland was occupied without intermission, in this immense undertaking, for the space of six years; and, on its completion, he hastened to the metropolis to lay at the feet of his Sovereign the result of his re-

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searches. This was presented to Henry under the title of a New Year's Gift; and was first published by

Bale in 1549, 8vo.

"Being inflamed," says the author, "with a love to see thoroughly all those parts of your opulent and ample realm, in so much that all my other occupations intermitted, I have so travelled in your dominions, both by the sea coasts and the middle parts, sparing neither labour nor costs, by the space of six years past, that there is neither cape nor bay, haven, creek, or pier, river, or confluence of rivers, breeches, wastes, lakes, moors, fenny waters, mountains, vallies, heaths, forests, chases, woods, cities, burghes, castles, principal manor places, monasteries and colleges, but I have seen them; and noted, in so doing, a whole world of things very memorable." Leland moreover tells his Majesty that "by his laborious journey and costly enterprise, he had conserved many good authors, the which otherwise had been like to have perished; of the which, part remained in the royal palaces, part also in his own custody," &c.

As Leland was engaged six years in this literary tour, so he was occupied for a no less period of time in digesting and arranging the prodigious number of MSS. he had collected. But he sunk beneath the immensity of the task! The want of amanuenses, and of other attentions and comforts, seems to have

deeply affected him.

The precious and voluminous MSS. of Leland were doomed to suffer a fate scarcely less pitiable than that of their owner. After being pilfered by some and garbled by others, they served to replenish the pages of Stow, Lambard, Camden, Burton, Dugdale and many other antiquaries and historians. Polydore Virgil, who had stolen from them pretty

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freely, had the insolence to abuse Leland's memory—calling him "a vainglorious man"; but what shall we say to this flippant egotist? who, according to Caius's testimony [De Antiq. Cantab. head. lib. I.], "to prevent a discovery of the many errors of his own History of England, collected and burnt a greater number of ancient histories and manuscripts than would have loaded a waggon." The imperfect remains of Leland's MSS. are now deposited in the Bodleian Library, and in the British Museum.

Upon the whole, it must be acknowledged that Leland is a melancholy, as well as illustrious, example

of the influence of the Bibliomania!

Ascham purchased, probably during his travels abroad, many a fine copy of the Greek and Latin classics, from which he read to his illustrious pupils, Lady Jane Grey and Queen Elizabeth; but whether he made use of an editio princeps or a large-paper copy I have hitherto not been lucky enough to discover. This learned character died in the vigour of life and in the bloom of reputation, and as I suspect in consequence of the Bibliomania, for he was always collecting books and always studying them. His Schoolmaster is a work which can only perish with our language.

Ascham's English letters, written when he was abroad, will be found at the end of Bennet's edition of his works, in 4to. They are curious and amusing. What relates to the Bibliomania I here select from

#### EMINENT BOOK-COLLECTORS

similar specimens. "Oct. 4. At afternoon I went about the town [of Bruxelles]. I went to the frier Carmelites house, and heard their even song; after, I desired to see the Library. A frier was sent to me and led me into it. There was not one good book but Lyra. The friar was learned, spoke Latin readily, entered into Greek, having a very good wit and a greater desire to learning. He was gentle and honest, &c." p. 370-1. "Oct. 20, to Spira: a good city. Here I first saw Sturmius de periodis. I also found here Ajax, Electra, and Antigone Sophoclis, excellently, by my good judgment, translated into verse, and fair printed this summer by Gryphius. Your stationers do ill, that at least do 'not provide you the register of all books, especially of old authors, &c.'" p. 372. Again: "Hieronimus Wolfius, that translated Demosthenes and Isocrates, is in this town. I am well acquainted with him, and have brought him twice to my Lord's to dinner. He looks very simple. He telleth me that one Borrheus, that hath written well upon Aristot. priorum, &c., even now is printing goodly commentaries upon Aristotle's Rhetoric. But Sturmius will obscure them all." p. 381.

It is impossible to read these extracts without being convinced that Roger Ascham was a book-hunter,

and infected with the Bibliomania!

If we are to judge from the beautiful missal lying open before Lady Jane Grey in Mr. Copley's elegant picture now exhibiting at the British Institution, it would seem rational to infer that this amiable and learned female was slightly attacked by the disease. It is to be

#### HISTORY OF THE DISEASE

taken for granted that Queen Elizabeth was not exempt from it, and that her great Secretary, Cecil, sympathised with her. In regard to Elizabeth, her prayer-book is quite evidence sufficient for me that she found the Bibliomania irresistible! During her reign how vast and how frightful were the ravages of the Bookmadness! If we are to credit Laneham's celebrated Letter it had extended far into the country and infected some of the worthy inhabitants of Coventry; for one "Captain Cox, by profession a mason, and that right skilful," had "as fair a library of sciences and as many goodly monuments both in Prose and Poetry, and at afternoon could talk as much without book, as any Innholder betwixt Brentford and Bagshot, what degree soever he be!"

While the country was thus giving proofs of the prevalence of this disorder, the two Harringtons (especially the younger) and the illustrious Spenser were unfortunately seized with it in the metropolis.

In the seventeenth century, from the death of Elizabeth to the commencement of Anne's reign, it seems to have made considerable havoc; yet such was our blindness to it that we scrupled not to engage in overtures for the purchase

# **EMINENT BOOK-COLLECTORS**

of Isaac Vossius's fine library, enriched with many treasures from the Queen of Sweden's, which this versatile genius scrupled not to pillage without confession or apology. During this century our great reasoners and philosophers began to be in motion, and like the fumes of tobacco, which drive the concealed and clotted insects from the interior to the extremity of the leaves, the infectious particles of the Bibliomania set a thousand busy brains a-thinking, and produced ten thousand capricious works, which, overshadowed by the majestic remains of Bacon, Locke and Boyle, perished for want of air and warmth and moisture.

The reign of Queen Anne was not exempt from the influence of this disease, for during this period Maittaire began to lay the foundation of his extensive library and to publish some bibliographical works which may be thought to have rather increased than diminished its force. Meanwhile Harley Earl of Oxford watched its progress with an anxious eye, and although he might have learnt experience from the fatal examples of R. Smith and T. Baker and the more recent ones of Thomas Rawlinson, Bridges and Collins, yet he seemed resolved

# HISTORY OF THE DISEASE

to brave and to baffle it; but like his predecessors he was suddenly crushed within the gripe of the demon and fell one of the most splendid of his victims. Even the unrivalled medical skill of Mead could save neither his friend nor himself. The doctor survived his lordship about twelve years, dying of the complaint called the Bibliomania! He left behind an illustrious character, sufficient to flatter and soothe those who may tread in his footsteps, and fall victims to a similar disorder.

The years 1755-6 were singularly remarkable for the mortality excited by the Bibliomania, and the well known names of Folkes and Rawlinson might have supplied a modern Holbein a hint for the introduction of a new subject in the Dance of Death. The close of George the Second's reign witnessed another instance of the fatality of this disease. Henley "bawled till he was hoarse" against the cruelty of its attack, while his library has informed posterity how severely and how mortally he suffered from it.

We are now, my dear sir, descending rapidly to our own times, and in a manner sufficiently rough have traced the history of the Bibliomania to the commencement of the present

# **EMINENT BOOK-COLLECTORS**

illustrious reign, when we discover among its victims a general, who had probably faced many a cannon and stormed many a rampart uninjured. The name of Dormer will remind you of the small but choice library which affords such a melancholy proof of its owner's fate; while the more splendid examples of Smith and West serve to show the increased ravages of a disease which seemed to threaten the lives of all into whose ears (like those of "Visto") some demon had "whispered" the sound of taste.

These three striking instances of the fatality of the Bibliomania occurred, — the first in the year 1764, and the latter in 1773. The following year witnessed the sale of the Fletewode library, so that nothing but despair and havoc appeared to move in the train of this pestiferous malady. In the year 1775 died the famous Dr. Anthony Askew, another illustrious victim to the Bibliomania. Thosewho recollect the zeal and scholarship of this great book-collector and the precious gems with which his library was stored from the cabinets of De Boze and Gaignat, as well as of Mead and Folkes, cannot but sigh with grief of heart on the thought of such a victim! How ardently

# HISTORY OF THE DISEASE

and how kindly—as I remember to have heard his friend Dr. Burges say - would Askew unfold his glittering stores, open the magnificent folio or the shining duodecimo upon vellum, embossed and held fast together with golden knobs and silver clasps! How carefully would he unroll the curious MS., decipher the halfeffaced characters, and then, casting an eye of ecstasy over the shelves upon which similar treasures were lodged, exult in the glittering prospect before him! But death - who as Horace tells us raps equally at the palaces of kings and cottages of peasants - made no scruple to exercise the knocker of the doctor's door, and sent as his avant-courier this deplorable mania! It appeared; and even Askew, with all his skill in medicine and books, fell lifeless before it, bewailed as he was beloved and respected!

After this melancholy event one would have thought that future virtuosi would have barricaded their doors and fumigated their chambers to keep out such a pest; but how few are they who profit by experience even when dearly obtained! The subsequent history of the disease is a striking proof of the truth of this remark, for the madness of book-collecting

# **EMINENT BOOK-COLLECTORS**

rather increased, and the work of death still went on.

In the year 1776 died John Ratcliffe, another and a very singular instance of the fatality of the Bibliomania. If he had contented himself with his former occupation, and frequented the butter-and-cheese, instead of the bookmarket, if he could have fancied himself in a brown peruke and Russian apron instead of an embroidered waistcoat, velvet breeches and flowing periwig, he might perhaps have enjoyed greater longevity; but infatuated by the Caxtons and Wynkyn de Wordes of Fletewode and of West he fell into the snare, and the more he struggled to disentangle himself the more certainly did he become a prey to the disease.

Thirty years have been considered by Addison, somewhere in his *Spectator*, as a pretty accurate period for the passing away of one generation and the coming on of another. We have brought down our researches to within a similar period of the present times, but, as Addison has not made out the proofs of such assertion and as many of the relatives and friends of those who have fallen victims to the Bibliomania since the days of Ratcliffe may yet be alive, moreover as it is the part of hu-

manity not to tear open wounds which have been just closed or awaken painful sensibilities which have been well-nigh laid to rest, so, my dear sir, in giving you a further account of this fatal disorder, I deemit the most prudent method not to expatiate upon the subsequent examples of its mortality. We can only mourn over such names as Beauclerk, Crofts, Pearson, Lort, Mason, Farmer, Steevens, Woodhouse, Brand, and Reed, and fondly hope that the list may not be increased by those of living characters!

We are, in the second place, to describe

# II. THE SYMPTOMS OF THE DISEASE.

The ingenious Peignot, in the first volume of his Dictionnaire de Bibliologie, p. 51, defines the Bibliomania to be "a passion for possessing books, not so much to be instructed by them as to gratify the eye by looking on them. He who is affected by this mania knows books only by their titles and dates and is rather seduced by the exterior than interior"!

This is, perhaps, too general and vague a definition to be of much benefit in the knowledge and consequent prevention of the disease; let us therefore describe it more certainly and intelligibly.

There is a short, but smart and interesting, article on this head in Mr. D'Israeli's Curiosities of Literature, Vol. I, 10. "Bruyère has touched on this mania with humour; of such a collector [one who is fond of superb bindings only], says he, as soon as I enter his house, I am ready to faint on the stair-case from a strong smell of morocco leather. In vain he shows me fine editions, gold leaves, Etruscan bindings, &c.—naming them one after another, as if he were showing a gallery of pictures!" Lucian has composed a biting invective against an ignorant possessor of a vast library. "One who opens his eyes, with a hideous stare, at an old book, and, after turning over the pages, chiefly admires the date of its publication."

Symptoms of this disease are instantly known by a passion for

I. Large Paper Copies;

II. Uncut Copies;

. III. Illustrated Copies;

IV. Unique Copies;

V. Copies printed upon Vellum;

VI. First Editions;

VII. True Editions;

VIII. A general desire for the Black Letter.

We will describe these symptoms more particularly.

I. Large Paper Copies. These are a certain set or limited number of the work printed in

a superior manner, both in regard to ink and press work, on paper of a larger size and better quality, than the ordinary copies. Their price is enhanced in proportion to their beauty and rarity. In the following note are specified a few works which have been published in this manner, that the sober collector may avoid approaching them.

Lord Bacon's Essays, 1798, 8vo, of which it is said only five copies were struck off on royal folio. In Lord Spencer's and the Cracherode collection I have seen a copy of this exquisitely printed book; the text of which, surrounded by such an amplitude of margin, in the language of Ernesti (see his Critique on Havercamp's Sallust), "natat velut cymba in oceano."

Twenty Plays of Shakespeare published by Steevens from the old quarto editions, 1766, 8vo, 6 vols. Of this edition there were only twelve copies struck off

on large paper.

Dodsley's Collection of Old Plays, 1780, 8vo, 12

vols., only six copies printed on large paper.

The Grenville Homer. Græce, 1800, 4to, 4 vols. Fifty copies with plates were struck off on large paper, in royal quarto. A copy of this kind was

purchased at a sale in 1804, for £99 15s.

Sandford's Genealogical History, etc., 1707, fol. Mr. Arch of Cornhill purchased a copy of this work on large paper, at the sale of Baron Smyth's books for £46. If the largest paper of Clarke's Cæsar be excepted, this is the highest priced single volume on large paper.

Hearne's Works on large paper.

# LARGE PAPER COPIES

Something relating to Hearne will be found in the preceding pages. Here it will be only necessary to observe that the Hernëan rage for large paper is quite of recent growth, but it promises to be giantlike. When the duplicates of a part of Mr. Wodhull's library, in 1803, were sold, there was a fine set of copies of this kind; but the prices, comparatively with those now offered, were extremely moderate. Mr. Otridge, the bookseller, told me an amusing story of his going down to Liverpool, many years ago, and accidentally purchasing from the library of the late Sir Thomas Hanmer, a magnificent set of large-paper Hearnes for about forty guineas. Many of these are now in the choice library of his Grace the Duke of Grafton. The copies were catalogued as small paper. Was there ever a more provoking blunder?

Analogous to large-paper copies are tall copies; that is, copies of the work published on the ordinary-size paper and not much cut down by the binder. The want of margin is a serious grievance complained of by book-collectors; and when there is a contest of margin-measuring, with books never professedly published on large paper, the anxiety of each party to have the largest copy is better conceived than described! How carefully, and how adroitly, are the golden and silver rules then exercised!

This symptom of the Bibliomania is at the present day both general and violent, and threatens to extend still more widely. Even modern publications are not exempt from its calamitous influence, and when Mr. Miller the

bookseller told me with what eagerness the large-paper copies of Lord Valentia's Travels were bespoke, and Mr. Evans showed me that every similar copy of his new edition of Burnett's History of his own Times was disposed of, I could not help elevating my eyes and hands, in token of commiseration at the prevalence of this symptom of the Bibliomania!

II. Uncut Copies. Of all the symptoms of the Bibliomania this is probably the most extraordi-It may be defined as a passion to possess books of which the edges have never been sheared by the binder's tools. And here, my dear sir, I find myself walking upon doubtful ground; your uncut Hearnes rise up in "rough majesty" before me and almost "push me from my stool." Indeed when I look around in my book-lined tub I cannot but be conscious that this symptom of the disorder has reached my own threshold; but when it is known that a few of my bibliographical books are left with the edges uncut merely to please my friends—as one must sometimes study their tastes and appetites as well as one's own—I trust that no very serious conclusions will be drawn about the probable fatality of my own case. uncut copies, although their inconvenience-

# ILLUSTRATED COPIES

an uncut lexicon to wit!—and deformity must be acknowledged and although a rational man can want for nothing better than a book once well bound, yet we find that the extraordinary passion for collecting them not only obtains with full force, but is attended with very serious consequences to those "qui n'ont point de pistoles"—to borrow the language of Clement (vol. vi. p. 36). I dare say an uncut first Shakespeare as well as an uncut first Homer would produce a little annuity!

III. Illustrated Copies. A passion for books illustrated or adorned with numerous prints representing characters or circumstances mentioned in the work is a very general and violent symptom of the Bibliomania, which has been known chiefly within the last half-century. The origin or first appearance of this symptom has been traced by some to the publication of Granger's Biographical History of England, but whoever will be at the pains of reading the preface of this work will see that Granger sheltered himself under the authorities of Evelyn, Ashmole and others, and that he alone is not to be considered as responsible for all the mischief which this passion for collecting prints has occasioned.

Granger, however, was the first who introduced it in the form of a treatise, and surely "in an evil hour" was this treatise published, although its amiable author must be acquitted of malice prépense. His History of England seems to have sounded the tocsin for a general rummage after, and slaughter of, old prints: venerable philosophers and veteran heroes, who had long reposed in unmolested dignity within the magnificent folio volumes which recorded their achievements, were instantly dragged from their peaceful abodes to be inlaid by the side of some spruce, modern engraving, within an illustrated Granger!

Nor did the madness stop here. Illustration was the order of the day; and Shakespeare and Clarendon became the next objects of its attack. From these it has glanced off in a variety of directions, to adorn the pages of humbler wights; and the passion, or rather this symptom of the Bibliomania, yet rages with undiminished force. If judiciously treated, it is, of all the symptoms, the least liable to mischief. To possess a series of well executed portraits of illustrious men, at different periods of their lives, from blooming boyhood to phlegmatic old age, is sufficiently amusing; but to

# ILLUSTRATED COPIES

possess every portrait, bad, indifferent, and unlike, betrays such a dangerous and alarming symptom as to render the case almost incurable!

One of the most striking and splendid instances of the present rage for illustration may be seen in Mr. Miller's own copy of the Historical Work of Mr. Fox, in two volumes, imperial quarto. Exclusively of a great variety of portraits, it is enriched with the original drawing of Mr. Fox's bust from which the print, attached to the publication, is taken; and has also many original notes and letters by its illustrious author. Mr. Walter Scott's edition of Dryden has also received, by the same publisher, a similar illustration. It is on large paper, and most splendidly bound in blue morocco, containing upwards of six hundred and fifty portraits.

The fine copy of Granger, illustrated by the late Mr. Bull, is now in the library of the Marquis of Bute, at Lutton. It extends to thirty-seven atlas folio volumes, and is a repository of almost every rare and beautiful print, which the diligence of its late, and the skill, taste, and connoisseurship of its present, noble

owner have brought together.

In the Memoirs of Mr. Thomas Hollis there is a series of the portraits of Milton (not executed in the best manner) done in this way, and a like series of Pope's portraits accompanies the recent edition of the poet's works by the Rev. W. L. Bowles.

There is another mode of illustrating copies by which this symptom of the Bibliomania may be known: it consists in bringing together,

from different works — by means of the scissors, or otherwise by transcription — every page or paragraph which has any connection with the character or subject under discussion. This is a useful and entertaining mode of illustrating a favourite author; and copies of works of this nature, when executed by skilful hands, should be preserved in public repositories. I almost ridiculed the idea of an illustrated Chatterton, in this way, till I saw Mr. Haslewood's copy, in twenty-one volumes, which riveted me to my seat!

Numerous are the instances of the peculiar use and value of copies of this kind, especially to those who are engaged in publication, of a similar nature. Oldys's interleaved Langbaine is re-echoed in almost every recent work connected with the belles-lettres of our country. Oldys himself was unrivalled in this method of illustration; if, besides his Langbaine, his copy of "Fuller's Worthies" be alone considered! This Oldys was the oddest mortal that ever scribbled for bread. Grose, in his Olio, gives an amusing account of his having "a number of small parchment bags inscribed with the names of the persons whose lives he intended to write; into which he put every circumstance and anecdote he could collect, and thence drew up his history."

Of illustrated copies in this way, the Suidas of Kuster, belonging to the famous D'Orville, is a memorable instance. This is now in the Bodleian library. I should suppose that one Narcissus Lut-

# UNIQUE COPIES

trell, in Charles the Second's reign, had a number of like illustrated copies. His collection of contemporaneous literature must have been immense, as we may conclude from the account of it in Mr. Walter Scott's Preface to his recent edition of Dryden's works. Luckily for this brilliant poet and editor, a part of Luttrell's collection had found its way into the libraries of Mr. Bindley and Mr. Heber, and thence was doomed to shine, with renewed lustre, by the side of the poetry of Dryden.

IV. Unique Copies. A passion for a book which has any peculiarity about it, by either or both of the foregoing methods of illustration — or which is remarkable for its size, beauty and condition - is indicative of a rage for unique copies, and is unquestionably a strong prevailing symptom of the Bibliomania. me therefore urge every sober and cautious collector not to be fascinated by the terms Matchless, and Unique; which, "in slim Italicks" (to copy Dr. Ferriar's happy expression) are studiously introduced into booksellers' catalogues to lead the unwary astray. Such a collector may fancy himself proof against the temptation, and will in consequence call only to look at this unique book or set of books; but when he views the morocco binding,\*

<sup>\*</sup> Admitting every degree of merit to our present fashionable binders, and frankly allowing them the superiority over

when he turns over the white and spotless leaves, gazes on the amplitude of margin, on a rare and lovely print introduced, and is charmed with the soft and coaxing manner in which, by the skill of Herring or Mackinlay, "leaf succeeds to leaf"—he can no longer bear up against the temptation—and, confessing himself vanquished, purchases, and retreats—exclaiming with Vergil's shepherd,—

Ut vidi, ut perii — ut me malus abstulit error!

V. Copies printed on vellum. A desire for works printed in this manner is an equally strong and general symptom of the Bibliomania; but as these works are rarely to be obtained of modern date, the collector is obliged to have recourse to specimens executed three centuries ago, in the printing-offices of Aldus, Verard and the Juntæ. Although the Biblio-

De Rome, Padaloup, and the old school of binding, I cannot but wish to see revived those beautiful portraits, arabesque borders, and sharp angular ornaments, that are often found on the outsides of books bound in the sixteenth century, with calf leather, upon oaken boards. These brilliant decorations almost make us forget the ivory crucifix, guarded with silver doors, which is frequently introduced in the interior of the sides of the binding. Few things are more gratifying to a genuine collector than a fine copy of a book in its original binding!

# COPIES PRINTED ON VELLUM

thèque Impériale at Paris, and the library of Count Macarthy at Toulouse, are said to contain the greatest number of books printed upon vellum, yet, those who have been fortunate enough to see copies of this kind in the libraries of his Majesty, the Duke of Marlborough, Earl Spencer, Mr. Johnes, and the late Mr. Cracherode (now in the British Museum), need not travel on the Continent for the sake of being convinced of their exquisite beauty and splendour. Mr. Edwards's unique copy (he will forgive the epithet) of the first Livy, upon vellum, is a library of itself! and the recent discovery of a vellum copy of Wynkyn de Worde's reprint of Juliana Barnes's book [p. 225], complete in every respect (to say nothing of his Majesty's similar copy of Caxton's Doctrinal of Sapience, 1489, in the finest preservation), are to be sure sufficient demonstrations of the prevalence of this symptom of the Bibliomania in the times of our forefathers; so that it cannot be said, as some have asserted, to have appeared entirely within the last half-century.

The modern books, printed upon vellum, have in general not succeeded; whether from the art of preparing the vellum, or of printing upon it, being lost

I will not presume to determine. The reader may be amused with the following prices for which a few works, executed in this manner, were sold in the year 1804:

		5.	
Virgilii Opera, 1789, 4to	33	I 2	0
	I 5		
Poems by Goldsmith and Parnell, 1795, 4to	15	I 5	0
The Gardens, by Abbé Delille, 1798, 4to	14	3	6
Castle of Otranto, printed by Bodoni, 1791,			
4to	13	2	6
	37	17	6
77 7.46	15	I 5	0

VI. First Editions. From the time of Ancillon to Askew, there has been a very strong desire expressed for the possession of original or first published editions of works, as they are in general superintended and corrected by the author himself; and, like the first impressions of prints, are considered more valuable.

There is a curious and amusing article in Bayle about the elder Ancillon, who frankly confessed that he "was troubled with the Bibliomania, or disease of buying books." Mr. D'Israeli says that he "always purchased first editions, and never waited for second ones," — but I find it, in the English Bayle, note D, "he chose the best editions." The manner in which Ancillon's library was pillaged by the ecclesiastics of Metz (where it was considered as the most valuable curiosity in the town) is thus told by Bayle: "Ancillon was obliged to leave Metz; a company of ecclesiastics, of all orders, came from

#### FIRST EDITIONS

every part, to lay hands on this fine and copious library, which had been collected with the utmost care during forty years. They took away a great number of the books together, and gave a little money, as they went out, to a young girl, of twelve or thirteen years of age, who looked after them, that they might have it to say they had paid for them. Thus Ancillon saw that valuable collection dispersed in which, as he was wont to say, his chief pleasure and even his heart was placed!"

Whoever is possessed with a passion for collecting books of this kind may unquestionably be said to exhibit a strong symptom of the Bibliomania; but such a case is not quite hopeless, nor is it deserving of severe treatment or censure. All bibliographers have dwelt on the importance of these editions, for the sake of collation with subsequent ones, and detecting, as is frequently the case, the carelessness displayed by future editors. Of such importance is the first edition of Shakespeare considered, that a facsimile reprint of it has been published with success.

A singular story is "extant" about the purchase of the late Duke of Roxburgh's fine copy of the first edition of Shakespeare. A friend was bidding for him in the sale-room: his Grace had retired to a distance, to view the issue of the contest. Twenty guineas and more were offered, from various quarters, for the book: a slip of paper was handed to the

duke, in which he was requested to inform his friend whether he was "to go on bidding." His Grace took his pencil, and wrote underneath, by way of reply—

"Lay on, Macduff! And damned be he who first cries, 'Hold, enough!'" Such a spirit was irresistible, and bore down all opposition. His Grace retired triumphant, with the book under his arm.

In regard to the Greek and Latin Classics, the possession of these original editions is of the first consequence to editors who are anxious to republish the legitimate text of an author. Wakefield, I believe, always regretted that the first edition of Lucretius had not been earlier inspected by him. When he began bis edition, the editio princeps was not (as I have understood) in the library of Earl Spencer,—the storehouse of almost every thing that is exquisite and rare in ancient classical literature!

It must not, however, be forgotten that if first editions are in some instances of great importance, they are in many respects superfluous and an incumbrance to the shelves of a collector; inasmuch as the labours of subsequent editors have corrected their errors, and superseded by a great fund of additional matter the necessity of consulting them. Thus—not to men-

# TRUE EDITIONS

while noticing the present one—all the fine things which Colomiès and Remannus have said about the rarity of La Croix du Maine's Bibliothèque, published in 1584, are now unnecessary to be attended to, since the ample and excellent edition of this work by De La Monnoye and Juvigny, in six quarto volumes, 1772, has appeared. Nor will any one be tempted to hunt for Gesner's Bibliotheca of 1545–8, whatever may be its rarity, who has attended to Morhof's and Vogt's recommendation of the last and best edition of 1583.

VII. True Editions. Some copies of a work are struck off with deviations from the usually received ones, and though these deviations have neither sense nor beauty to recommend them (and indeed are principally defects), yet copies of this description are eagerly sought after by collectors of a certain class! This particular pursuit may therefore be called another, or the seventh, symptom of the Bibliomania.

VIII. Books printed in the Black Letter. Of all symptoms of the Bibliomania, this eighth symptom (and the last which I shall notice) is at present the most powerful and prevailing. Whether it was not imported into this coun-

try from Holland, by the subtlety of Schelhorn, — a knowing writer upon rare and curious books, — may be shrewdly suspected. Whatever be its origin, certain it is, my dear sir, that books printed in the black letter are now coveted with an eagerness unknown to our collectors in the last century. If the spirits of West, Ratcliffe, Farmer and Brand, have as yet held any intercourse with each other in that place "from whose bourne no traveller returns," what must be the surprise of the three former on being told by the latter of the prices given for some of the books in his library as mentioned below!

	£	s.
A Boke of Fishing with Hooke and Line, A		
Boke of Engines and Traps to take Polcats,		
Buzzards, Rats, Mice, and all other Kinds of		
Vermine and Beasts whatsoever, with cuts,		٠
very rare, 1600	3	3
A Quip for an upstart Courtier; or, a quaint		
Dispute between Velvet Breeches and Cloth		
Breeches, &c., 1620	2	16
A Checke, or Reproof of Mr. Howlet's untimely		
screeching in her Majesty's Ear. Black letter.		
1581	0	I 2
As a striking conclusion, I subjoin the follo	_	
Pappe with an Hatchett, alias, a Fig for my		
Godsonne, or crake me this Nutt, or, a Coun-		
trie Cuffe, that is a sound Box of the Eare		

# BLACK LETTER EDITIONS

for the Idiot Martin, to hold his Peace:
seeing the Patch will take no warning; written
by one that dares call a Dog a Dog. Rare.
Printed by Anoke and Astile . . £1 8s.

A perusal of these articles may probably not impress the reader with any lofty notions of the superiority of the black letter; but this symptom of the Bibliomania is, nevertheless, not to be considered as incurable or wholly unproductive of good. Under a proper spirit of modification it has done and will continue to do essential service to the cause of English literature. It guided the taste and strengthened the judgment of Tyrwhitt in his researches after Chaucerian lore. It stimulated the studies of Farmer and of Steevens and enabled them to twine many a beauteous flower round the brow of their beloved Shakespeare. It has since operated to the same effect in the labours of Mr. Douce, the Porson of old English and French literature; and in the editions of Milton and Spenser by my amiable and excellent friend Mr. Todd the public have had a specimen of what the black letter may perform when temperately and skilfully exercised.

I could bring to your recollection other instances; but your own copious reading and

exact memory will better furnish you with them. Let me not however omit remarking that the beautiful pages of the Minstrelsy of the Scottish Border and Sir Trestrem exhibit, in the notes-now and then thickly studded with black-letter references—a proof that the author of The Lay and Marmion has not disdained to enrich his stores of information by such intelligence as black-lettered books impart. In short, though this be also a strong and general symptom of the Bibliomania, it is certainly not attended with injurious effects when regulated by prudence and discretion. An undistinguishable voracious appetite to swallow everything printed in the black letter can only bring on inconquerable disease, if not death, to the patient!

Having in the two preceding divisions of this letter discoursed somewhat largely upon the History and Symptoms of the Bibliomania, it now remains, according to the original plan, to say a few words upon the Probable Means of its Cure. And, indeed, I am driven to this view of the subject from every laudable motive; for it would be highly censurable to leave any reflecting mind impressed with melancholy emotions concerning the misery and

mortality that have been occasioned by the abuse of those pursuits, to which the most soothing and important considerations ought to be attached. Far from me, and my friends, be such a cruel, if not criminal, conduct; let us then, my dear sir, seriously discourse upon

# III. THE PROBABLE MEANS OF THE CURE

of the Bibliomania. He will surely be numbered among the philanthropists of his day who has, more successfully than myself, traced and described the ravages of this disease, and fortified the sufferer with the means of its cure. But as this is a disorder of quite a recent date and as its characteristics, in consequence, cannot be yet fully known or described, great candour must be allowed to that physician who offers a prescription for so obscure and complicated a case.

It is in vain that you search the works—ay, even the best editions—of Hippocrates and Galen for a description of this malady; nor will you find it hinted at in the more philosophical treatises of Sydenham and Heberden. It had, till the medical skill of Dr. Ferriar first noticed it to the public, escaped the observations of all our pathologists. With a trembling hand,

and fearful apprehension, therefore, I throw out the following suggestions for the cure, or mitigation, of this disorder:

In the *first place*, the disease of the Bibliomania is materially softened, or rendered mild, by directing our studies to *useful and profitable* works—whether these be printed upon small or large paper, in the gothic, roman, or italic type. To consider purely the *intrinsic* excellence, and not the exterior splendour, or adventitious value, of any production, will keep us perhaps wholly free from this disease.

Let the midnight lamp be burnt to illuminate the stores of antiquity—whether they be romances, or chronicles, or legends, and whether they be printed by Aldus or by Caxton—if a brighter lustre can thence be thrown upon the pages of modern learning! To trace genius to its source, or to see how she has been influenced or modified by "the lore of past times," is both a pleasing and profitable pursuit.

To see how Shakespeare has here and there plucked a flower, from some old ballad or popular tale, to enrich his own unperishable garland—to follow Spenser and Milton in their delightful labyrinths midst the splendour

of Italian literature — are studies which stamp a dignity upon our intellectual characters!

But, in such a pursuit let us not overlook the wisdom of modern times, nor fancy that what is only ancient can be excellent. We must remember that Bacon, Boyle, Locke, Taylor, Chillingworth, Robertson, Hume, Gibbon, and Paley, are names which always command attention from the wise, and remind us of the improved state of reason and acquired knowledge during the two last centuries.

In the second place, the reprinting of scarce and intrinsically valuable works is another means of preventing the propagation of this disorder. Amidst all our present sufferings under the Bibliomania, it is some consolation to find discerning and spirited booksellers republishing the valuable Chronicles of Froissart, Holinshed, and Hall, and the collections known by the names of The Harleian Miscellany and Lord Somers's Tracts. These are noble efforts, and richly deserve the public patronage.

In the third place, the editing of our best ancient authors, whether in prose or poetry, is another means of effectually counteracting the progress of the Bibliomania, as it has been described under its several symptoms.

In the *fourth place*, the erecting of Public Institutions is a very powerful antidote against the prevalence of several symptoms of this disease.

The Royal, London, Surrey, and Russel Institutions have been the means of concentrating, in divers parts of the metropolis, large libraries of useful books, which, it is to be hoped, will eventually suppress the establishment of what are called Circulating Libraries—vehicles, too often, of insufferable nonsense and irremediable mischief!

In the *fifth place*, the encouragement of the study of Bibliography, in its legitimate sense, and towards its true object, may be numbered among the most efficacious cures for this destructive malady.

"Une bonne Bibliographie," says Marchand, "soit générale, soit particulière, soit profane, soit ecclésiastique, soit nationale, provinciale, ou locale, soit simplement personnelle, en un mot de quelque autre genre que ce puisse être, n'est pas un ouvrage aussi facile que beaucoup de gens se le pourroient imaginer; mais, elles ne doivent néanmoins nullement prévenir contre celle-ci. Telle qu'elle est, elle ne laisse pas d'être bonne, utile, et digne d'être recherchée par les amateurs de l'Histoire Littéraire."

"Our nation," says Mr. Bridgman, "has been too inattentive to bibliographical criticisms and enquiries; for generally the English reader is obliged to resort to foreign writers to satisfy his mind as to the value

of authors. It behoves us to consider that there is not a more useful or a more desirable branch of education than a knowledge of books; which being correctly ascertained and judiciously exercised, will prove the touch-stone of intrinsic merit, and have the effect of saving many spotless pages from prostitution."

To place competent librarians over the several departments of a large public library, or to submit a library on a more confined scale to one diligent, enthusiastic, well informed, well bred bibliographer or librarian — of which in this metropolis we have so many examples — is doing a vast deal towards directing the channels of literature to flow in their proper courses.

Peignot, in his Dictionnaire de Bibliologie, vol. i, 50, has given a very pompous account of what ought to be the talents and duties of a bibliographer. It would be difficult indeed to find such things united in one person! De Bure, in the eighth volume of his Bibliographie Instructive, has prefixed a "Discourse upon the Science of Bibliography and the duties of a Bibliographer" which is worth consulting; but I know of nothing which better describes, in few words, such a character, than the following: "In eo sit multijuga materiarum librorumque notitia, ut saltem potiores eligat et inquirat: fida et sedula apud exteras gentes procuratio, ut eos arcessat; summa patientia ut rarè venalis expectet: peculium semper præsens et paratum, ne, si quando occurrunt, emendi occasio intercidat; prudens denique auri argentique contemptus, ut pecuniis sponte careat

quæ in bibliothecam formandam et nutriendam sunt insumendæ. Si fortè vir literatus eo felicitatis pervenit ut talem thesaurum coaceraverit, nec solus illo invidios fruatur, sed usum cum eruditis qui vigilias suas utilitati publicæ devoverunt, liberaliter communicet; "&c.— Bibliotheca Hulsiana, vol. i. Præfat. p. 3, 4.

Thus briefly and guardedly have I thrown out a few suggestions, which may enable us to avoid, or mitigate the severity of, the disease called the Bibliomania. Happy indeed shall I deem myself, if, in the description of its symptoms, and in the recommendation of the means of cure, I may have snatched any one from a premature grave, or lightened the load of years that are yet to come!

You, my dear sir, who, in your observations upon society, as well as in your knowledge of ancient times, must have met with numerous instances of the miseries which "flesh is heir to," may be disposed perhaps to confess that, of all species of afflictions, the present one under consideration has the least moral turpitude attached to it. True, it may be so: for in the examples which have been adduced there will be found neither suicides, nor gamesters, nor profligates. No woman's heart has been broken from midnight debaucheries; no marriage vow

has been violated; no child has been compelled to pine in poverty or neglect; no patrimony has been wasted, and no ancestor's fame tarnished! If men have erred under the influence of this disease, their aberrations have been marked with an excess arising from intellectual fervour, and not from a desire of baser gratifications.

If, therefore, in the wide survey which a philosopher may take of the Miseries of Human Life, the prevalence of this disorder may appear to be less mischievous than that of others, and if some of the most amiable and learned of mortals seemed to have been both unwilling, as well as unable, to avoid its contagion, you will probably feel the less alarmed if symptoms of it should appear within the sequestered abode of Hodnet! Recollecting that even in remoter situations its influence has been felt and that neither the pure atmosphere of Hafod nor of Sledmere has completely subdued its power - you will be disposed to exclaim with violence, at the intrusion of Bibliomaniacs in the words of Pope's "Prologue to the Satires":

What walls can guard me, or what shades can hide? They pierce my thickets, through my grot they glide!

By land, by water, they renew the charge, They stop the chariot, and they board the barge.

Upon the whole, therefore, attending closely to the symptoms of this disorder as they have been described, and practising such means of cure as have been recommended, we may rationally hope that its virulence may abate, and the number of its victims annually diminish. But if the more discerning part of the community anticipate a different result, and the preceding observations appear to have presented but a narrow and partial view of the mischiefs of the Bibliomania, my only consolation is that to advance something upon the subject is better than to preserve a sullen and invincible silence. Let it be the task of more experienced bibliographers to correct and amplify the foregoing outline!

Believe me, My dear Sir,
Very sincerely Yours, &c.
Thomas Frognall Dibdin.

Kensington, May 16, 1809.

# POSTSCRIPT

On reconsidering what has been written, it has struck me that a synopsis of this disease, after the manner of Burton, as prefixed to his Anatomy of Melancholy, may be useful to some future pathologist. The reader is, accordingly, presented with the following one:

- I. History of, or an account of eminent Book Collectors who have fallen victims to it.
  - II. Symptoms of, being a passion for
- 1 Large Paper Copies,
- 2 Uncut Copies,
- 3 Illustrated Copies,
- 4 Unique Copies,
- 5 Vellum Copies,
- 6 First Editions,
- 7 True Editions,
- 8 Black Letter Editions.
- I Reading useful works,
- 2 Reprints of scarce and valuable works,
- 3 Editing our best ancient Writers,
- 4 Erecting of Public Institutions,
- 5 Encouragement of Bibliography.

III. CURE OF.

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